

WEEKLY.]

The Musical World.

ESTABLISHED 1836.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED; IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—*Goethe*.

SUBSCRIPTION, FREE BY POST, 17/6 PER ANNUM (Payable in advance).

VOL. 67.—No. 38.

SATURDAY, SEPTEMBER 22, 1887.

PRICE {3d. Unstamped.
4d. Post Free.

THE KARN AMERICAN ORGANS

Manufactured by D. W. KARN & CO.,
WOODSTOCK, ONTARIO, CANADA.

The Karn Organ is a reproduction of the Pipe Organ in miniature, of pre-eminent value as an effective music exponent for the Home.

OUR AIM has not been to see how cheaply an organ can be built, BUT HOW CHEAPLY A FIRST-CLASS ORGAN can be made.

OUR CLAIM is that we are building organs, equal to, if not surpassing all others, at the very lowest reasonable prices.

COMPARISON CHEERFULLY INVITED.

New Illustrated Catalogue and Price Lists Free of the

SOLE EUROPEAN AGENTS:

THE SCHREIBER PIANO COMPANY,
3, NEWMAN MANSIONS, LONDON, W.

REQUIRED a Musical Lever de Rideau (not performed before in public, of from 30 to 35 minutes duration, and not more than 4 performers.—Apply to care Rosa, 17, Westbourne Street, Hyde Park, W.

METZLER & CO.'S NEW PUBLICATIONS.

The Rose Queen Waltz,

Composed by A. G. CROWE.

Performed every evening at Freeman Thomas' Promenade Concerts, Covent Garden. Piano Solo (beautifully illustrated), 2s. net. Vocal Part 2d. Tonic-Sol-fa, 2d. Full Orchestra, 2s. net. Small Orchestra, 1s. 4d. net.

Also performed at Freeman Thomas' Promenade Concerts, Covent Garden, with great success:—

KITCHEN LANCERS. By EDWARD RAYNER. Specially Illustrated by E. J. WHEELER, Esq. 2s. net.

WHITE MOUSIE QUADRILLE. By WARWICK WILLIAMS. Beautifully Illustrated 2s. net.

KETTLE-DRUM POLKA. By A. SKRIMSHIRE. Beautifully Illustrated. 2s. net.

MARITA WALTZ. By E. H. PROUT. Beautifully Illustrated. 2s. net.

ORCHESTRAL PARTS NOW READY.

METZLER'S RED ALBUM.

Nos. 1, 2 and 3 are now ready.

In handsome cover specially illustrated for this new series by E. J. WHEELER, Esq.

Price One Shilling

METZLER & CO., 42, GREAT MARLBOROUGH ST., LONDON, W.

Special Notices.

SIXTH TRIENNIAL BRISTOL MUSICAL FESTIVAL, Colston Hall.

TUESDAY, WEDNESDAY, THURSDAY, FRIDAY,
OCTOBER, 16, 17, 18, 19, 1888.

TUESDAY MORNING:—ELIJAH (Mendelssohn).

TUESDAY EVENING:—IPHIGENIA IN TAURIS, Act 1, Soli and Chorus (Gluck); Festival Overture in C, Op. 124 (Beethoven); Concerto, Pianoforte and Orchestra, in A minor (Schumann); Two, Légendes, Nos. 9 and 10, from Op. 55 (Dvorak); Overture, Ruy Blas (Mendelssohn); and Vocal Selections.

WEDNESDAY MORNING:—FOURTH MASS, IN C MAJOR (Cherubini); THE ROSE OF SHARON (Mackenzie).

WEDNESDAY EVENING:—ROMEO AND JULIET, Dramatic Symphony, Soli and Chorus (Berlioz); Overture, Euryanthe (Weber); Ballet Music, from Polyeucte: a Pan, b Bellona, c Venus, d Bacchus (Gounod); Huldigung's March (Wagner); and Vocal Selections, etc.

THURSDAY MORNING:—THE GOLDEN LEGEND (Sullivan); FIRST WALPURGIS-NIGHT (Mendelssohn).

THURSDAY EVENING:—GRAND EVENING CONCERT— including: Pastoral Symphony (Beethoven); Traume (Study for Orchestra) (Wagner); Introduction and Closing Scene from Tristan and Isolde (Wagner); Lustspiel Overture (Smetana); Orchestral Suite, in D (Dvorak); and Vocal Selections, etc.

FRIDAY MORNING.—MESSIAH (Handel).

Principal Vocalists:

Madame ALBANI, Miss ANNA WILLIAMS, Madame PATEY,
Madame TREBELL, Madame BELLE COLE,
Mr. CHARLES BANKS, Mr. EDWARD LLOYD, Mr. WATKIN MILLS,
Mr. MONTAGUE WORLOCK. Mr. SANTLEY.

CHORUS: THE MEMBERS OF THE BRISTOL FESTIVAL CHOIR.
CHORUS MASTER: Mr. D. W. ROTHAM.

ORGANIST: Mr. GEORGE RISELEY.

Conductor..... Sir Charles Hallé.

PRICES OF ADMISSION, MORNING AND EVENING:—

	Secured Seats.		Unsecured.
	First Division.	Second Division.	
Single Tickets for any one Concert	0 15 0	0 10 6	0 7 6
Four Tickets for any one Concert if applied for before October 8th	2 10 0	1 16 0	1 4 0
Single Seat for all Seven Performances	4 4 0	3 3 6	2 2 0

Tickets, Programmes, &c., at the Ticket Office, Colston Hall, Bristol. Cheques, etc., payable to Sir GEORGE W. EDWARDS, Treasurer.

HENRY COOKE, Hon. Sec.

THE MARIE ROSE OPERA COMPANY,

Under the Joint Direction of

COLONEL HENRY MAPLESON and Mr. N. VERT.

Artistes:

MDME. MARIE ROZE,

MDLLH. CARLOTTA DESVIGNES.

SIGNORI PASINI,

ABRAMOFF,

SIMONETTI,

AND BISACCIA.

(Violin),

(Pianoforte, &c.)

September 24, HALIFAX.

September 27, HULL.

" 25, HUDDERSFIELD.

" 28, YORK.

" 26, SCARBOROUGH.

" 29, NOTTINGHAM

TO COMPOSERS,—RIDGEWAY and CO., Music Publishers, 10, Argyll Street, W. undertake the REVISING, PRINTING, and PUBLISHING of Musical Works upon exceptionally low terms. The finest work in the trade. Estimates upon receipt of MSS. IMPORTANT.—Composers' Works included in Catalogue and introduced without extra charge.

Professional Cards.

The subscription for a "card" space in these columns is £1 10s. for six months, and £1 per quarter—payable in advance, including copy of the paper each week. Subscriptions should be sent to the Manager of THE MUSICAL WORLD, 138a, Strand, London, W.C.

Conductors and Composers.

Mr. FREDERIC H. COWEN,
73, HAMILTON TERRACE,
ST. JOHN'S WOOD, N. W.

Mr. F. KILVINGTON HATTERSLEY,
A.R.A.M.,
(Professor of the Piano-forte, Composer, and Conductor),
17, FINSBURY PARK VILLAS,
GREEN LANES, N.

Mr. ALBERT VISETTI,
(Professor of Singing, Composer, and Conductor),
12, WESTBOURNE PARK TERRACE, W.

Mr. F. ST. JOHN LACY,
(Professor of Singing, Composer, and Vocalist (Baritone)),
FITZROY MANSION, CHARLOTTE STREET,
FITZROY SQUARE, W.

Mr. H. MARTIN VAN LENNEP
(Teacher of Singing, Composer, and Conductor),
Address—7, WIMPOLE STREET,
CAVENDISH SQUARE, W.

Mr. G. ARTHUR HIGGS, F.C.O.
L. Mus. and Tallis Gold Medalist, T.C.L. Pupil of
Mr. Albert Visetti. Teacher of Singing, Harmony,
Conductor, and Vocalist. (Baritone)
Address—TRINITY COLLEGE, LONDON, W.

Mr. LOUIS N. PARKER, A.R.A.M.
(Composer, Conductor, Lecturer),
SHERBORNE, DORSET.

Vocalists—Sopranos.

Madame VALLERIA
(Opera and Concerts)
BOSWORTH HOUSE, HUSBAND'S BOSWORTH,
RUGBY.

Miss EDITH DESMOND
(Opera and Concerts),
c/o NOLAN & JACKSON.

Miss KATE FLINN
(Concerts and Oratorios),
41, WELBECK STREET,
CAVENDISH SQUARE, W.

Miss AGNES LARKCOM
Has removed to
158, PORTSDOWN ROAD, W.

Madame ISABEL GEORGE, L.R.A.M.
(Concerts and Oratorios),
29, ALBANY STREET, REGENT'S PARK, N.W.

Contraltos.

Miss JOSEPHINE CRAVINO
(Concerts and Oratorios)
2, SEDGMOOR VILLAS,
Private Lessons given. CAMBERWELL, S.E.

Miss MARY E. DAKIN, R.A.M.
(Mez. Sop.),
31, MONMOUTH ROAD,
BAYSWATER, LONDON, W.

Miss LENA LITTLE
(Concerts),
42, NORFOLK SQUARE, HYDE PARK, W.

Madame OSCAR POLLACK
(Concerts),
56, DUCHESS ROAD,
EDGBASTON, BIRMINGHAM.

Miss AGNES JANSON requests that
all communications respecting engagements
may be sent to her new address, 36, ALBION
PLACE, HYDE PARK W.; or to Mr. N. VERT,
6, CORK STREET, W.

Tenors.

Mr. BARTON MCGUCKIN
(Operas, Concerts, and Oratorios),
c/o Mr. ALFRED MOUL,
26, OLD BOND STREET, W.,
Or, 270, ELGIN AVENUE, MAIDA VALE, W.

Mr. SEYMOUR JACKSON
(Concerts and Oratorios),
OLD TRAFFORD, MANCHESTER.

Mr. PAYNE CLARKE
(Concerts and Oratorios),
28, DEVONSHIRE STREET, ISLINGTON, N.

Mr. J. DALGETY HENDERSON,
GOTHIC LODGE,
LORDSHIP LANE, S.E.

Mr. REDFERN HOLLINS,
30, ST. STEPHEN'S AVENUE,
SHEPHERD'S BUSH, W.

Mr. BERNARD LANE,
40, STANLEY GARDENS,
BELSIZE PARK, W.

Chevalier EDWARD SCOVEL
(Operas, Concerts, and Oratorios),
VILLA D'ESTE,
LAKE COMO, ITALY.

Mr. W. ESMOND,
24, UPPER MOUNT STREET, DUBLIN.

Mr. RAPHAEL GORDON
(Operas, Concerts, and At Homes),
c/o Signor ODOARDO BARRI,
60, MARGARET STREET, W.,
Or, 97, TALBOT ROAD, BAYSWATER, W.

Baritones.

Mr. WALTER CLIFFORD
(Oratorio, Opera, and Concerts),
c/o N. VERT, Esq.,
6, CORK STREET.

Mr. FREDERICK KING
(Concerts and Oratorios),
19, CANFIELD GARDENS, S. HAMPSTEAD.

Mr. NORRIS CROKER,
EGREMONT, CROXTED ROAD,
WEST DULWICH, S.E.

Mr. JOSEPH LYNDE
(Oratorio, Opera, and Concert),
63, STAFFORD PLACE,
BUCKINGHAM GATE, S.W.

Mr. ALBERT REAKES
(Bass-Baritone, of the "London Ballad Singers,"
Oratorios, Concerts, etc.),
30, LANCASTER ROAD,
NOTTING HILL, W.

Herr RAGNAR GREVILLIUS
(Concerts, Oratorios, and Operas),
70, PORTSDOWN ROAD, MAIDA VALE, W.

Barp.

Mr. W. T. BARKER
(Concerts, At Homes, Receptions),
49, EBURY STREET, BELGRAVIA, S.W.

Guitar.

Madame SIDNEY PRATTEN, Guitariste,
Instructress to H.R.H. Princess Louise, has
returned to town, 22A, DORSET STREET,
PORTMAN SQUARE, W., where may be had
her celebrated book, "Learning the Guitar
Simplified." 10s. 6d.

Violin.

Mr. ALLAN CAMPBELL
(Formerly Pupil of Mr. Henry Holmes and Dr. S. S. Wesley),
23, THICKET ROAD,
Pupils visited and received. ANERLEY, S.E.

Mr. LESLIE CROTTY and
Madame GEORGINA BURNS,
c/o Mr. ALFRED MOUL (sole agent),
26, OLD BOND STREET, W.

The FRASER QUINTET. Misses
Violet (Vocalist), Ida, and Ethel (Pianist, Violoncello,
and Viola), Mabel and Stella (Violonists), play Quar-
tets, Solos, Duets, two Pianofortes, &c. For En-
gagements, for Concerts, "At Homes," Dinner and
Garden Parties: 121, Adelaide Road, N.W.

MR. HEALEY'S SPECIAL LIST,
Telegraphic Address: "HEALEY'S AGENCY," LONDON

Madame LILIAN NORDICA (Soprano)
(Opera, Oratorio, Concert),
Address to
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Miss FLORENCE EMERSON (Soprano)
(Concerts, Oratorio, At Homes, Etc.)
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mdlle. LOUISE LABLACHE (Mez. Sop.)
(Opera and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mdlle. HELENE HASTREITER (Contr.)
(Opera, Oratorio and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Madame BELLE COLE (Contralto)
(Oratorio and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Miss MARGUERITE HALL (Contralto)
(Oratorio and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Miss FALCONAR (Contralto),
(Oratorio Concerts Etc.)
24, OPPIDANS RD, PRIMROSE HILL, N.W.
or Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. WILLIAM NICHOLL (Tenor),
28, BELSIZE ROAD, N.W.,
Or, Sole Agent, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. JOHN PROBERT (Tenor)
(Oratorio and Concert),
Business Manager W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. HENRY PHILLIPS (Tenor),
Sole agent, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. VAUGHAN EDWARDES (Baritone)
(Concerts and Oratorio)
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. MULES BROWN (Baritone),
(Oratorio and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. HENRY POPE (Bass)
(Opera, Concerts and Oratorio),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Herr WALDEMAR MEYER (Solo Vlnst)
(Concerts, At Homes, Etc.)
Business Manager, W. B. HEALEY,
10A, WARWICK STREET,
REGENT STREET, W.

Institutes and Colleges.

ROYAL ACADEMY OF MUSIC. Instituted 1822. Incorporated by Royal Charter 1830. Under the immediate patronage of The Queen and the Royal Family.
Principal—Dr. A. C. MACKENZIE.
The NEXT CONCERT will take place in October.
The MICHAELMAS TERM will begin Monday, September 24th. Examination for Admission this day, Saturday, September 22nd, at 11.
Tenterden Street, Hanover Square. JOHN GILL, Sec^y tary.

TRINITY COLLEGE, LONDON. For MUSICAL EDUCATION and EXAMINATION, etc., and the Granting of Certificates and Diplomas in Music. Instituted 1872.

President ... THE EARL OF ABERDEEN.
THE INAUGURAL ADDRESS of the Session will be delivered by the Warden (the Rev. C. BONAVIA HUNT, Mus. D., F.R.S. Edin.), on Tuesday Evening, October 9th. Subject: "Music of the Victorian Era" (first Queen Victoria Lecture).

Michaelmas Term commences on September 24th., when new Students are admitted. Prospectuses on application.

The following is a list of the subjects:—Harmony Counterpoint, Form and Orchestration, Composition, Musical Anecdotes, Pianoforte, Organ, Figured Bass, Playing, Transposition, Solo Singing, the Art of Pianoforte Accompaniment, Violin, Violoncello, Double Bass, Flute Oboe, Clarinet, Harp, Horn Orchestral Class, Musical History, Sight Singing, Choral Class, Vocal and Aural Physiology, Voice Production, Elocution, French, German, and Italian.

There are Evening as well as Day Classes.
All communications to be addressed "Secretary, Trinity College, London, W." from whom tickets for the Inaugural Address may be obtained.

By order of the Academical Board.

Mandeville Place, Manchester Place, W.

GUILD OF ORGANISTS, 35, WELLINGTON STREET, STRAND, W.C. PATRON—THE RIGHT REV. THE LORD BISHOP OF LONDON.

Established to advance the cause of Church Music and the truest interests of its Professors.

Members of the Church of England and Ireland and the Episcopal Church of Scotland are eligible for Election.

Next Fellowship Examination, October; last day of entry, September 29.
Subscription: Professional Organists (Associates), 10s. 6d. per annum; Amateurs (Members), 15s. per annum; Life Subscription, 5 guineas.

Prospectus and further particulars may be obtained from the Hon. Sec., Dr. J. H. Lewis, Staines, Middlesex.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for Girls (Limited), 6, Upper Baker Street, Regent's Park. —Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School may pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class under Mdlle. Gabrielle Vaillant, to send in their names to Miss Macrone. F. J. HOLLAND, Chairman.

ALL SAINTS', CLIFTON.—Vacancies for Choristers.—Choral Scholarships held by choristers at All Saints' School, reducing fees to 7s. 6d. a term. Apply to the Head Master, All Saints' School.

OUR BOYS AND GIRLS.

PARENTS seeking ENGLISH or FOREIGN SCHOOLS, TUTORS, or GOVERNESSES for their children, are invited to write fully to

J. F. MOON, M.C.P.,

85, NEWMAN STREET, LONDON, W.

Who will forward prospectuses and every requisite information, free of charge.

Particulars required are: age and sex of pupil, locality preferred (if any), and about what terms will be paid. Housekeepers, Nursery Governesses, and Companions are also recommended. Hours 11 till 3. Saturdays closed.

ORGAN PIPE DECORATION.—Estimates for decorating Organ Pipes—designs provided if required.—W. LAMB, Art decorator to the Trade, 12, Margeet Street, Regent Street, London.

SPECIAL TINNED TUBES.

FOR

TUBULAR PNEUMATIC ORHANS.

MELLOWES & CO., LEAD PIPE WORKS, SHEFFIELD.

W. G. THOMAS'S PIANOS!!



ARE the BEST and cheapest in the market. Professors and others will find an advantage by sending for the Free Illustrated lists. Splendid Iron-framed PIANOS, full-compass trichord, in Walnut Wood Cases, at popular prices. Packed FREE. Contracts taken for large quantities. Old Pianos bought for Cash, or taken in exchange.

W. G. THOMAS, Pianoforte Manufacturer,
Gospel Oak Grove, Malden Road, Kentish Town, London, N.W.

To Orchestral and Choral Societies.

ALFRED MAPLESON,

47½, LEICESTER SQUARE, LONDON, W.C.,

(Opposite the Alhambra).

Music Librarian and Copyist to H.M. The Queen, also the Philharmonic Society, Richter, Sarasate Concerts, &c. LENDS ON HIRE Orchestral and Vocal Music of every kind—OPERA, CONCERTS and FESTIVALS supplied.

Sole Agent in London for

Richard Weichhold's Tested (Dresden) Violin Strings
Which surpass all others, See Testimonials from Joachim, Carrodus, Sarasate, &c.

MUSIC COPYING A SPECIALITY.

The Musical World.

LONDON, SATURDAY, SEPTEMBER 22, 1888.

* * MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

* * Advertisements and business communications generally should be addressed to the Manager (Mr. WILLIAM PEARCE), whose receipt—with the sole exception of the Proprietor's—for amounts due since August 1, 1888, will alone be recognised. Advertising, Publishing, and General Offices: 138a, Strand, London.

Facts and Comments.

On Friday night Covent Garden Theatre was the scene of a proceeding happily unique in musical history. Mr. Sims Reeves, who has been singing at the Promenade Concerts with a success which recalled his best days, made on that night his farewell appearance for the present season. The occasion was therefore one of interest, and the management, in order, presumably, to add lustre and significance thereto, advertised that the concert would be attended by Ally Sloper and his eminent family. We shall not recount any details of the proceedings of that evening; they are best unrecorded, though they will scarcely be forgotten. But it may, perhaps, be not wholly useless to offer to Mr. Freeman Thomas a word of remonstrance. We have always acknowledged the artistic sincerity which seemed to actuate the management of these concerts; but this lamentable scene must be the last of its kind. By a repetition of so unworthy a proceeding Mr. Thomas will entirely forfeit all claims to the serious attention of artists.

We understand that Signor Arditì has been engaged by Mr. Augustus Harris for the next season of opera, as co-conductor with Signor Mancinelli, in place of Mr. Randegger.

The hearts of schoolgirls and servant-maids have been greatly disturbed lately by the peripatetic musicians who, giving themselves out as disguised noblemen, have done such good business in the organ-grinding way. Viscount Hinton, one of the most distinguished of these gentlemen, has recently been interviewed by a London journalist, and the nobleman unfolded a woeful tale. Thus runs the tearful story:—

"He says he is the eldest son of Earl Poulett, and at present earns his living by grinding a piano-organ in front of public and other houses. He is of medium size, and is 39 years of age. His well-oiled black ringlets and a slight nervousness gave him the appearance of a musician of indifferent fortune, and he has dissipated altogether any aristocratic tone he may have possessed. "I was engaged at the Surrey Theatre at one time," said he. "I hired a piano-organ about five weeks ago, and hung upon it a card bearing the following words: 'I am Viscount Hinton, eldest son of Lord Poulett. I have adopted this as a means of obtaining an honest living, my father having refused to assist me, through no fault of my own. See Burke's and Debrett's Peerages. I have now a fixed route for each day in the week. Persons will come out of a crowd and interview me. They ask me why I don't get a situation. I say simply, 'Get me a situation,' and then, as a rule, they turn away with a shake of the head. Pulling the organ along is rather hard work, but I am going to get a donkey. Working men come up to me and say, shaking me by the hand, 'I glory in your pluck, old man—keep it up. Here's tuppence for you.' In Knight's-road, Chelsea, I met some people from the Crewkerne estate. A woman, 'Edith Graham, the Tipster,' who has a troupe of performing dogs, asked me to join her, but at the first rehearsal, in a side street, the dogs became unruly, so we dissolved partnership by mutual consent. I have not seen my father since Oct. 3, 1871."

Here is a picture that must appeal to the most hardened heart. Imagine a peer being presented with twopence to go into the next street. Can nothing be done for the sufferer? The House (of Lords) would surely consult its own dignity by bringing in a bill for the relief of Viscount Hinton and his brother peers in distress, who should "process" in a body, organs, monkeys, and all, to Westminster, and demonstrate in Palace Yard. But could not the aristocratic musicians earn their bread in some less aggressive way—say, as "needy knife grinders?" Perhaps knife-grinding is harder work, and requires a little more special training; but then, it does not make so much noise.

In acknowledgement of her excellent performances at Bayreuth, Fraulein Maltén has received from Madame Wagner a complete edition of the master's literary works in a binding *de luxe*, and an Arabian pillow from Wagner's collection of antiquities. It is over 300 years old, and is ornamented with costly embroidery of a characteristic pattern. The profane will, no doubt, avail themselves of the easy witticism suggested by the gift of Wagner's works accompanied by a pillow.

Vast as is the literature which has accumulated around musical instruments, there were, until a few days ago, two instruments which had been shamefully neglected by historians and critics. The first was the banjo, the second the coach horn. To a writer in *Truth* is due the credit of praising the banjo in a worthy manner. The instrument, in some sort the Cinderella of the orchestra, had been too long treated with neglect and contumely, as a thing fit only for the humble nigger. It is gratifying, however, to learn that "Society" is awaking to a sense of its responsibility in this matter, and that the banjo is rapidly taking that position amongst the musical aristocracy to which its extensive compass, deep emotional qualities, and large repertoire, entitle it. The Prince of Wales, we learn from the writer in question, is an excellent performer on the banjo, and so good is his ear, that on returning from the opera or opera-bouffe, he can pick out all the best tunes with astonishing facility. And, as we had occasion to remark a short time since, the G.O.M. himself is wont to enliven the cold shades of opposition with the dulcet twangling of the banjo. Altogether, the prospects of the banjo are improving. All that is now needed is that a "banjo, gules" should be added to the Royal Standard, and that henceforth the letters "G.O.M." should be interpreted as "Grand old Minstrel."

But if the banjo is the Cinderella, what shall be said of the coach-horn? It has indeed, the melancholy gratification of knowing that it has been regarded hitherto as a solo instrument exclusively, and that it has never reached the degradation of playing in a band with a score of other tonal weapons. But then it has shared this doubtful dignity with the barrel-organ, the Jew's harp, and the tooth-comb; and its sole comfort has been to arouse the inhabitants of Piccadilly with its powerful blasts, distinguished rather by force than sweetness or variety, and to evoke the wondering admiration of the gate-riding rustic. But at last a gentleman, whose *nom de plume* is "The Old Guard," has written a book upon the Coach-horn, which is intended to serve as an instructor to all those coaching amateurs who desire to acquire the mastery of this highly emotional instrument. "Some people," says this entertaining and elegant writer, "can sound a horn almost by instinct from childhood, others experience an insurmountable difficulty, and fabulous sums have been offered to me by certain persons if I could make them blow as well as myself." The chief secret of the art appears to be in the position of the lips, which must be shaped as though they were trying to spit a hair from the mouth. We congratulate the coach-horn on its good fortune in possessing so excellent an exponent as "The Old Guard."

Whether the members of Mr. Barnby's Albert Hall Choir will sing any better—if, indeed, that be possible—for the new name of "Royal Choral Society" which has been conferred on them by the Queen, remains to be proved. The ingenious Mr. Shakspeare once made a remark about the nomenclature of roses, which seems not inappropriate. At any rate, the prospectus for the approaching season shows no falling-off in interest. The first concert, as already announced in these columns, will take place on November 7, when Mozart's "Requiem" and Rossini's "Stabat Mater" will be given. On the 28th of the same month Cowen's "Ruth" will be performed, and the next work of any unusual interest will be Peter Benoit's "Lucifer" on January 16. Mr. Barnby's own "The Lord is King" and Signor Mancinelli's "Isaias" will be given on February 20, and the rest of the programme contains such favourite works "The Golden Legend," "The Redemption," Berlioz's "Faust," the "Elijah," and the "Messiah." The list of vocalists is a strong one, including as it does Mesdames Albani, Nordica, Scalchi, Belle Cole, Patey; Messrs. Lloyd, Henschel, Hilton, and Watkin Mills. The names of Mr. Hensler, a tenor, Mr. Blauwaert, Signor Del Puente, and Signor Abramoff are, if we mistake not, new as far as Mr. Barnby's choir is concerned. General satisfaction will be felt at the appointment of Mr. W. Hodge, who, as deputy-organist, has done such efficient work, to the post of organist, made vacant by the retirement of Sir John Stainer.

Although, *pace* Mr. Ruskin, the effect of machinery on the world has made for good rather than for ill, we have never been able to discover any value in mechanical music, as it has hitherto been procurable. Its effect on the minds of the higher class is irritating to a degree; and the pleasure which, according to ingenious advertisers, it brings into the courts and alleys of the poor would be of a far worthier kind if brought by some wandering minstrel, whose efforts, however humble, would at least be tinged with some human feeling. The latest news from that land of wonders, America, however, opens up the prospect of a revolution in the matter of music by machinery, which may eventually affect as great a change in our musical, as the printing-press achieved in our literary, culture. The phonograph, as our readers already know, has recently come to the front in a most remarkable way, and the latest move of the arch-inventor, Mr. Edison, shews that he is fully alive to the capabilities of his bantling, and does not intend to let its education be neglected. The child is shortly to be put upon a diet which, if healthy, cannot be strictly be regarded as food for babes, and is indeed of Gargantuan solidity. This infan-

is to be fed on "Masses and Fugues and Ops,"—at any rate, that is what we gather from the following:—

Mr. Edison has ordered a purchase of specimen musical instruments of every description manufactured in Europe, each to be of the undoubtedly best quality and to be selected by the highest musical authorities; the instruments thus selected are to be performed upon in the presence of the phonograph by the best musicians obtainable. Phonograms of music thus made are to be sent to Mr. Edison. The musical record in each case to be preceded by the name of the composition, the address of its publisher and the name of the performer, to be followed by the name of the manufacturer and the price of the instrument. The instruments adopted after these tests will be employed to make phonograms in every variety and in large numbers for the purpose of furnishing phonogram cabinets, which will be sent out to all parts of the world with the phonograph. The first of these musical mills will be established in England under the superintendence of a well-known musical director, to be appointed by Colonel Gouraud, whose agent is already engaged in finding suitable premises in some central part of London. All new music worthy of reproduction will be thus phonographically published. Readers of prose, poetry, and the drama will find similar employment in the same establishment. Already some hundreds of thousands of phonograms are on order.

Should these experiments be successful, what may not be expected to result? In the year 2,000, amateurs will go to the music-shops of the day, and order blandly "Rubinstein reading of the Waldstein Sonata, it *must* be on a Bechstein," or "Mendelssohn's Concerto, by Sarasate." But an act of parliament should be passed, forbidding the phonographisation (any hybrid word is lawful in science) of performances less than first rate. Imagine the result on the ear and taste of posterity, if the modern ballad-monger, or the piano-grinder, or the drawing-room singer, were allowed to perpetuate his, or her, monstrosities!

Among the opera-houses of Germany, that of Dresden appears to be rapidly rising into the first place. An admirable series of performances of the whole of Wagner's "Ring des Nibelungen," given without any cuts, has just been completed there, and the management has now engaged all the soloists who took part in this year's performance of "Die Meistersinger" at Bayreuth. If this goes on, Wagner-worshippers will have some difficulty in deciding whether they should go to Bayreuth or Dresden. The authorities at Bayreuth must be on their mettle; for it is no secret that—except from a financial point of view—the performances at the last Festival did not reach that standard of perfection which we have learned to expect. After all, Bayreuth has but two unique advantages—its theatre, and its traditions. The first it will of course retain; the other, it seems a little in danger of losing, unless the authorities will take warning in time. That they will do so, must be the hope of every musician, for the Bayreuth Festival is the one serious and well-considered attempt of the civilised world to realise ideal perfection.

THE CHARITY CONCERT.

FROM THE FRENCH OF JULES SANDEAU.

(Continued.)

However, the nearer we approached to the South, the gayer and more picturesque towns became. Certainly it was less beautiful than my country, and I would have freely given all the cities proudly admiring their reflections in the Rhone for my own village, which bathes its feet so modestly in the waters of the Creuse; but I must admit that it was beautiful, after all. Towards the end of April, on a warm and golden summer-like night, Bergère, the cart, Jacques, his pipe, and I made a triumphal entry into Carpentras. This is a charming town which shares—why, I know not—with Breves-la-Gaillarde, Pézenas, and Landernau, the privilege of supplying all the fools and simpletons whom literature sacrifices for the amusement of the public. I do not know Landernau, or Pézenas, or Breves-la-Gaillarde, but I am ready to affirm that Carpentras, at the foot of Mount Ventou, hidden in its encircling battlemented ramparts, like a partridge in a pie-crust, is one of the most poetic of the French towns which roast in the southern sun. We got down at the

hotel of "The Three Mewing Cats." Upon a signboard a local artist had painted three cats in a state of ecstasy difficult to describe, who seemed to be executing the most infernal trio you can possibly imagine.

We had scarcely alighted when we saw signs of an excitement which could hardly be customary. Animated groups were standing in front of the hotel and the theatre square. There seemed to be, mingled with the spirit of springtime, a certain air of festivity in the atmosphere. Carriages were arriving from all parts, and crossing and recrossing continually. Obviously preparations for something strange and pleasant were going on of which we were ignorant; for Bergère, friend Jacques, and I were too completely unknown, and too modest also, to suppose that these crowds and the excitement were on account of our passage through the town. It was plain that they were expecting a prince of the blood, or an actor in character.

The dinner bell rudely interrupted the comments in which we indulged for some moments. At the *table d'hôte* I saw, for the first time, a new kind of biped of whose existence I had not even dreamed till then, M. Buffon and the other naturalists having omitted to mention them in their histories. Jacques informed me that these bizarre beings were bagmen. They told us that a concert was to be given that evening in the theatre at Carpentras for the benefit of the poor. A Concert! At the word I glowed with pleasure, seeing which my friend Jacques began to grow pale with fear, for there were two things in the world for which he had a profound hatred—the first being his wife, and the second, music. Music was the only point upon which our opinions differed.

I ought to say that a concert was a rare thing then in the provinces. At that time, musical education in France had hardly begun. And for my own part, I had heard no other concerts than those of the birds in our woods. Since then we have made rapid progress in this respect, and France has become at least as musical as Germany.* Music madness has seized everybody, and it is hard to say where the disease will stop. There is not in our departments a single town of four thousand inhabitants which has not its weekly amateur concert, and at all hours of every day two or three hundred fists, occupied in strumming the keyboard of that soulless, heartless instrument, called a piano. It is a craze, a disease. Lately I revisited my village. Formerly, not twenty years ago, there was only one harpsichord, that of my godmother. I still can see her smooth white fingers wandering over the ivory keys. I still hear her sad, sweet voice, singing the old airs from "Richard." But now I found my home infested with pianos, cornets, enormous basses, colossal trumpets, and other mammoth instruments. The day of my arrival, there was a concert at the mayor's house; the next day, some people serenaded the opposition deputy. Heaven forgive me! I would wager that to-day my old nurse's daughter has a piano, and my foster-brother plays the flute or the clarinet. Formerly Toinette used to sing the country airs in *patois*, and François made us dance on Sundays in the village green, to the music of his bagpipe. You may be quite sure that already music has killed many good things which were hardly less valuable. It has killed comedy, tragedy, the drama, the theatre. For the pleasures of the intellect, which always required a certain amount of work, it has substituted a recreation which calls for nothing of the sort. To enjoy it, you need only keep your ears open. In the family, the piano first killed silence and solitude, then the love of books, and the readings which used to beguile the weary winter nights.

To-day concerts are an amusement general and vulgar enough, within the reach of everybody; they are given by the dozen. I do not speak only of Paris, where, of course, they swarm; I speak also of the provinces, where you can hardly pass between two rows of houses without having a sonata hurled down your throat. But when I was travelling with my friend Jacques in the cart drawn by Bergère, a concert was an event, a rare and solemn thing. One prepared for it three months' beforehand, and when the great day had come, there was from all parts a concourse like that which crowded Carpentras at the time of which I am speaking. I must tell you all about it. At this charity concert one had the chance of hearing several distinguished amateurs from the department and neighbourhood, amongst others, a flageolet player of Tarascon, of whom they spoke wonders. But the chief attraction and enticement, the real charm of the fete, was the Countess de R—, who had promised to help with her grace, her beauty, her voice, and her talent.

* This, of course, must not be taken *au sérieux*—ED.

Now, there was about the Comtesse de R—— a whole history, which was of course told in very different fashions. Here the strange creatures whom Jacques called bagmen enjoyed themselves immensely, and allowed themselves a host of subtle jokes and ingenious pleasantries which I do not know how to repeat properly. Nevertheless, what I heard piqued my curiosity immensely. I learned that the Comtesse de R—— had been, some years before, a celebrated singer; her name, which oblivion has not swallowed, still to-day resounds, with the names of Pasla and Catalani, like an Æolian harp. Not being able to make her his mistress, the Comte de R—— had made her his wife. The gossips added that, being a zealous lover as well as a stern husband, he had, after carrying her from the theatre, kept her in his château, where the ill-fated victim was dying of regret, sadness, and weariness.

Perhaps these were only fables invented for amusement. Certain it is that during the three years the Countess had lived at the place she had scarcely been seen. If some praised her youth and beauty, there were others who affirmed that she was anything but young and beautiful. Others, again, pretended that she had lost her voice after a few months of marriage. To the sole end of knowing the truth about all these questions, the neighbourhood, which, otherwise had no love for the Count de R., on account of his vast fortune, his great name, his proud temperament, and his good manners (I learned all this later), the neighbourhood, I say, had conceived the idea of giving a concert in aid of the poor, and of entreating the Comtesse de R—— to assist the charitable work. The truth is that the "charity" counted for nothing in this good work; it was nothing more than a pretext for getting at the mysterious *chatelaine*, a bait held out by the gossips and mischief-makers, who were not sorry at the same time to remind the Count that he had married a singer, and to show him that others were in the secret of his *mésalliance*.

A deputation of the leading people accordingly went to the château. To their great disappointment, they were not granted access to the Comtesse; but the Count received them with the utmost politeness, and hastened to promise his wife's assistance in the charitable cause. The news quickly spread for miles round, and in this was to be found the reason why the people were coming from all parts to the entertainment.

It was needless to think of persuading Jacques to take a ticket. At the bare idea that there was to be music at Carpentras he wanted to harness Bergère and escape as fast as possible—and, indeed, I had much trouble in dissuading him from doing so. As eight o'clock struck he went to bed, and I, led by the crowd, took my way, free and happy, to the theatre. The hall was already full. The performers and their instruments occupied the stage, decorated with flowers and wreaths of foliage. A piano, intended for the use of the Comtesse, was placed near the footlights in front of the audience. Everyone was in his seat; there was only one thing lacking—the Comtesse. Already people were enquiring anxiously; the glances of all wandered here and there; the Comtesse did not appear. After an hour of fruitless waiting, just as murmurs of impatience were beginning to go round the hall, the orchestra commenced.

They played first the overture to *La Caravane*. I found the execution perfect, and the effect was magical. I had never supposed till then that with live men such an effect could be produced. Flutes, violins, basses, clarionets, vied with each other in energy and spirit. I perspired most copiously in sympathy. I need not tell you that this *morceau* was received with frantic applause; the mothers, sisters, wives, and cousins of the performers sobbed enough to split a stone, and wept like open taps. When it was over all eyes began once more to seek the Comtesse de R——, but there was no Comtesse.

(To be continued.)

Reviews.

THE MAPLESON MEMOIRS.

The fascination exercised by books of memoirs is proverbial. They are not only amusing and exceedingly "easy" reading, but throw much light on public events which, until we are admitted behind the scenes, often seem difficult of explanation. They not only exhibit for us our heroes and heroines *en robe de chambre*, but they promise, and very often supply, choice bits of scandal, welcome alike

to the *raconteur* and the jaded palate of the modern reader. Unfortunately a preliminary study of Psychology not being thought indispensable to memoir writing, the difference between memory and imagination is not always clearly kept in view in such productions; and the public being very lenient with regard to veracity when its amusement is well provided for, writers have every temptation to take for their motto "*Si non e vero e ben trovato*," especially when the facts they offer tend to the advancement of their own pet schemes. But if this be borne in mind, memoir-reading may be included among harmless and indeed useful occupations. Take for instance the memoirs of a good showman—what can be more instructive? We see what fools we are, for one thing—or perhaps it would be more correct to say we see what fools our neighbours are, for *we* of course are never taken in; we see how poor a chance there is for merit if it be not well pushed, advertised, and "puffed"; we learn the *modus operandi* of various little artifices for manipulating that great baby the public; and we see how successfully Art can be utilized as a cloak for commercial speculation.

The latest addition to this literature comes in the form of two handsome volumes, the fruit of Colonel Mapleson's forty years' experience as an *Impresario*. Published but yesterday (the 21st), the book will shortly be in every one's hands. It has all the elements of wide popularity: it abounds with racy stories, the chief actors in which are public favourites and personages of more or less celebrity in the operatic world, and it contains vivid pictures of the ups and downs with which the name of Mapleson is, in both hemispheres, so closely identified. All this is told in a pleasant chatty style, free from attempts at fine writing, and leaving little to be desired on the score of candour. In this respect indeed, Mr. Mapleson seems to have had misgivings, for in his preface he says:—"Some of my plain statements of facts will not, I fear, be fully appreciated by the personages to whom they refer; and in case they should feel offended by my frankness, I ask their pardon before hand, convinced that they will readily accord it." We are not so sure, *mais passons!*

It may not be generally known that Mr. Mapleson began his career as a practical musician, studying for two years at the Royal Academy of Music. The violin at this time was his principal instrument, but he subsequently received singing lessons from Gardoni and Belletti, who led him to believe he had the making of a *primo tenore* in him. After studying for three years in Italy under Mazzucato he made his first appearance on any stage at Lodi, as Carlo in *Linda di Chamouni*. Returning to London early in 1854, his throat became affected, and after an operation Mr. Mapleson found himself "deprived alike of tonsils, uvula, and voice. My path had now been marked out for me. For the future I might be a musical agent, a concert director or an impresario; but not a vocalist."

"In the year 1856, I started a musical agency in the Haymarket, the first established in London. Both Mr. Lumley and Mr. Gye applied to me for singers. As I was well-known in Italy numbers of artists inscribed their names on my books. I did a good business and was making a large income."

How Mr. Mapleson first undertook the formation of an opera company must be read in the book itself. In 1858, he opened at Drury Lane, his conductor being Signor Vianesi. For the following year "two conductors had been engaged, Signor Arditi and Mr. (afterwards Sir) Julius Benedict. Both were excellent, but neither wished to be mistaken for the other. Both, moreover, were bald, and I remember on one occasion when a grand combined performance was to take place, Benedict going into the prima donna's dressing-room, taking up a brush and carefully arranging his scanty hair so as to cover as much as possible of his denuded cranium. 'What are you about?' I asked. 'Nothing particular,' he replied, 'only I don't want whilst wielding the bâton to be mistaken for Arditi.' Soon afterwards Arditi appeared, and with a couple of brushes began operating on his hair so as to leave so much as possible of his bare skull exposed to view. He explained his action by exclaiming, 'I don't want to be mistaken for Benedict.'"

One of the funniest parts of the book is that dealing with the business relations between Mr. Mapleson and the famous Mr. E. T. Smith. On one occasion this enterprising gentleman insisted on the appearance of Sayers and Heenan in a private box *as a draw*. A week ago perhaps we might have found this difficult to believe, but recent events at Covent Garden have shown that everything is possible. Mr. Smith must also be credited with the exceedingly ingenious proposal to give a "double" performance of *Il Trovatore*

by dividing the stage into two floors and having the opera executed on both floors at the same time.

Colonel Mapleson's unvarnished narratives respecting the production of the new operas will throw light upon a hitherto unsolved question as to why some new works succeed, while others, quite as good, remain for years, perhaps for ever, in obscurity. Had Gounod's *Faust* been heard only in Paris the rest of the world would doubtless have accepted the opinion that there was "nothing in it but the chorus of soldiers." The apathy of the British public was never perhaps more proved than by the difficulty experienced in getting even a half-filled house to witness *Faust*, and one cannot but admire the ingenuity of Mr. Mapleson in devising so many schemes in order to bring what he knew was a masterpiece to a hearing. If an argument in favour of Wagner's dramatic flow of melody were wanting we surely have it here:—"The paucity of measured tunes in the opera *Faust*," which is melodious from beginning to end, caused many persons to say that it was wanting in melody." Similarly, speaking of the production of Nicolai's charming opera the "Merry Wives of Windsor," Mr. Mapleson says "the opera met with most unequivocal success, and was repeated for several consecutive nights. But, as with so many other operas, the public were so slow in expressing their approbation that it gradually had to drop out of the *répertoire*." "Yet," says Mr. Mapleson, "the operatic-manager who would prosper must appeal to the public with a very strong company and with new works."

The delicate, yet immensely amusing manner in which the reader of the Memoirs is let into so many little secrets of professional life will be most enjoyable to thousands of people who lose no opportunity of acquiring every scrap of information about the private lives of *prime donne*, *prime tenori*, &c. While the extreme and frequently ludicrous excitability of such celebrated persons as Mmes. Patti and Gerster, Nilsson and Titiens, Signori Giuglini and Ravelli will show that it is no easy task to regulate performances with artists whose nerves are perpetually in a state of the highest tension, and whose jealousy of one another is a constant source of anxiety to themselves and their operatic-managers.

Many of the musical celebrities of whom so much is now for the first time made clear to the public having long since "joined the majority," the author is enabled to speak more unreservedly and dispassionately than if they were still among us, and the book, though not intended to "point a moral," will to many rising artists unconsciously do so, and much that may have appeared hard and severe when only half-told, of the regulations introduced by men like Sir Michael Costa and others, will be understood and accounted for.

In the struggles between Mr. Gye and Mr. Mapleson about singers, libretti, &c., Mr. Mapleson seems now to have arrived at that placid state of mind in which he can look back at his operatic battles with almost a feeling of amusement. After the event, people can not only recall details which, at the time, they scarcely perceived, but petty intrigues and miserable deceptions stand out in the memory of the past, their various significations fully revealed.

Alluding to "Lohengrin," Colonel Mapleson says, "I produced various works, notably Wagner's *Lohengrin*," in which Mdle. Titiens, who very kindly undertook the rôle of Ortruda, really excelled herself. This, with Mdle. Nilsson as Elsa, Campanini as the Knight of the Swan, and Galassi as Telramund, with an increased orchestra under Sir Michael Costa's able direction, caused me to increase the prices of admission, and even then it was impossible to get a seat during the remainder of the season."

(To be continued.)

THE WAGNER-LISZT CORRESPONDENCE.*

"The aim and endeavour of every true artist must be to acquire a position in which he can occupy himself exclusively with the accomplishment of great works, undisturbed by other vocations or by considerations of economy."—Beethoven (letters).

TO THE DIRECTORS OF THE COURT THEATRE.
Vienna, Dec. 1807.

"The undersigned has cause to flatter himself that during the period of his stay in Vienna he has gained some favor and approbation from the highest nobility as well as from the public at large. . . . Nevertheless he has had difficulties of every kind to contend against, and has not hitherto been so fortunate as to

* Correspondence of Wagner and Liszt; translated by Francis Hueffer. (Grevel & Co.)

acquire a position that would enable him to live solely for Art, and to develop his talents to a still higher degree of perfection which ought to be the aim of every artist. The mere wish to gain a livelihood has never been the leading clue that has hitherto guided the undersigned on his path; his great aims have been the interest of Art and the ennobling of Taste. . . . He begs to refer to a hint which Lichnowski was so kind as to give him to the effect that the directors of the theatre were disposed to engage the undersigned on reasonable conditions in the service of their theatre, and to ensure his remaining in Vienna by securing to him a permanent position more propitious to the further exercise of his talents

LUDWIG VAN BEETHOVEN.

We have quoted the above extracts from Beethoven's correspondence with the view of introducing the following extract from a letter of Wagner to Liszt, dated, Venice, January 2, 1859. "Believe me implicitly when I tell you that the only reason for my continuing to live is the irresistible impulse of creating a number of works of Art which have their vital force in me. . . . What I demand is the settlement on me of an honourable and large pension solely for the purpose of creating my works of Art undisturbed and without regard to external success. Being without property or subvention of any kind I have to rely on my operas for my income. He who has real knowledge of the nature of my works, and who feels and esteems their peculiar and differentiating qualities must see that I in my position towards such an institution as our theatre ought to be entirely relieved from the necessity of making commercial articles of my works." Beethoven alas! was less fortunate than Wagner—for him there was no Liszt with ever-ready purse and helpful encouraging words. Alone he fought his way; and who shall say what the world has lost by his loneliness? What the world would have lost had Wagner been as unfortunate as Beethoven may easily be gauged by reading even superficially through this correspondence. Cursed, as of necessity every great artist must be, with a susceptibility which transforms every passing event into an all-engrossing mood, to Richard Wagner earth was always hell or heaven. At one time full of child-like joy because of a little sympathy or appreciation, at another he contemplated with a favourable eye the attractions offered by suicide.

The human weaknesses of the Bayreuth master have supplied his artistic foes with many a shaft, and have even shaken the faith of numbers whose admiration for his work was not supplemented by a knowledge of the special conditions attending artistic manifestation in general. It cannot be too often urged that very great artistic gifts are the result of mental conditions which preclude the existence of a steady well-ordered life, such as the average good citizen should, but by no means always does, exemplify. The greater the artist the more impressionable will he be, and the more liable, of course, to be "upset" by what a common mind would pass as insignificant. Nothing is insignificant to genius. Where others see molehills the genius sees mountains, and this is at once his glory and his misfortune.

Let no more capital be made, then, out of the weaknesses of Richard Wagner. If such faults as he was guilty of are forgiven—as they are every day—to those who add absolutely nothing to the world's happiness or store of beauty, shall they not be overlooked in him? Has the creator of *Lohengrin*, the *Meistersinger*, *Tristan*, *Parsifal*, no claim on us? How often, too, have we been obliged to hear that "Wagner was his own greatest enemy;" that he was not content with creating, but wished to demolish the work of others. Here again the same obtuseness is evident. If to the ordinary artist or critic the effect of at least two thirds of the art of our time is nauseating, think what effect such things must have on a mind like Richard Wagner's! No wonder that, when despondent, he gave way, or that when strong and hopeful he struck out right and left with his terrible sword—the pen!

Another injustice should here be mentioned. We are told that Richard Wagner's conceit was quite unbearable, that his arrogance and pretensions were beyond the bounds of reason, and so on. Why! the man was simply conscious of his power, and as his mission became gradually clear to him, saw what was wanted for its fulfilment, and endeavoured to obtain the realization of his dream. Had Richard Wagner been a nobody his personal failings would have made him no worse than thousands of men with whom we shake hands without compunction, every year. Having been what hew as these failings should be regarded but as spots on the sun. He who thinks this attitude unreasonable shows conclusively that he does not realise what Wagner has done for art.

(To be continued.)

CALLIRHOE.

A Dramatic Cantata,

MUSIC BY

J. FREDERICK BRIDGE, Mus. Doc.

Composed expressly for the
BIRMINGHAM MUSICAL FESTIVAL, 1888.

PRICE IN PAPER COVER, 2s. 6d.

VOCAL PARTS EACH 1s.

London: Novello, Ewer, & Co.,

Press Opinions:—

The success of Dr. Bridge's cantata is beyond dispute, and we shall probably hear much of it during the approaching season.—*Daily Telegraph*.

Callirhoe brings to light a native composer who has fancy and originality, in addition to thorough knowledge of the technical means by which these inestimable gifts are calculated to yield artistic benefit.—*Chronicle*.

Dr. Bridge's new composition will take high rank among his works, for he has written it with much knowledge of vocal and instrumental effect, and no small graphic delineation.—*Guardian*.

Melodic charm and modern harmonic effect—the solos for the soprano are exceptionally pleasing.—*Musical World*.

Dr. Bridge is anything but a Wagnerite, but he has escaped the shadow of the cloisters in all this exciting music, which is perfectly modern in its free development and display of passion.—*Standard*.

The work is one in which the Westminster Abbey organist should be proud.—*Figaro*.

There can be little doubt that his new cantata will ere long become popular in all parts of the country.—*Ibid.*

It ought to take very high rank among the popular cantatas of the modern repertory. In the provinces and among ordinary choral societies there is little doubt that Callirhoe will be in immediate demand, not only because the choral work is so sympathetic and effective, but also because it really needs the engagement of only two artists out of the usual quartet, the contralto having very little, the baritone nothing to do.—*Daily News*.

Will doubtless find a speedy welcome among choral societies.—*Morning Post*.

May be strongly recommended to the notice of choral societies as certain to interest them and their audiences.—*Athenaeum*.

DRURY LANE.—AUGUSTUS HARRIS,
Lessee and Manager.

Will re-open this evening SATURDAY, September 22, with a new
Grand Spectacular Drama entitled,

THE ARMADA, a Romance of 1588.

By Henry Hamilton and Augustus Harris.

THE ARMADA at DRURY LANE.—Winifred Emery,
Edith Bruce, Kate James, Ada Neilson, and Maud Milton; Leonard Boyne,
Luigi Lablache, Edward Gardiner, Victor Stevens, A. Beaumont, S. Dawson,
Mervin Dallas, Stanislaus Calhaem, B. Robbins, F. Dobel, Basil West, W.
Uridge, F. Harrison, U. Winter, Fitz-Davis, Parkes, H. Denvil, F. Thomas,
F. Collins, and Harry Nichols.

THE ARMADA.—Plymouth Sound. The Harvest Home.
The Last Load. The Abduction.—Spain. A Suspect of the Inquisition.
The Attempt to Seize the "Vixen."—Elizabeth's Court.—The News of the
Armada.—The Cross at Charing, 1588.—View of Westminster Abbey and
Holbein's Gate. The Trained Bands. Enrolling the Volunteers. For Heart
and Home.—The Game of Bowls on Plymouth Hoe. Realisation of the Picture,
by Seymour Lucas, A.R.A., under his kind supervision, and by the special
permission of the Publisher. The Foe's in sight.—The Council of War Aboard
the Admiral's Ship.—The Fight off Calais. The Fireships. The Defeat of the
Armada.—The Spanish Inquisition. The Auto da Fé. The Rescue.

THE ARMADA.—Note.—The Spanish Inquisition existed more
as a State Tribunal than as an ecclesiastical court, the Crown assuming the
right of appointing its chief officers and controlling as well as executing their sen-
tences. So extreme was its rigour, so excessive its penalties, that Pontiff after
Pontiff condemned it, Pope Sixtus IV. issuing several Bulls protesting against its
merciless severity. When, in 1546, an attempt was made to introduce the
Inquisition into Naples, Pope Paul III. not only refused to sanction its establish-
ment there, but exhorted the Neapolitans to resist it by all means in their power.
The most ardent and earnest Catholics have consistently repudiated the abhorrent
cruelties practised by the Inquisition under the dominion and influence of the
Spanish Crown.

THE ARMADA.—Whitehall. A Royal Reward.—The Thanks-
giving at St. Pauls, Elizabeth's Triumphant Progress—God Save the Queen—
God Save Ye, My People.

THE ARMADA, at DRURY LANE, THIS EVENING,
SATURDAY, Sept. 22, Box-office open daily, from ten to six.

Knighthood of the Legion of Honour, 1878. Royal Portuguese Knighthood, 1883.
Gold Medals at the principal International Exhibitions.

JOHN BRINSMEAD & SONS

PATENT SOSTENENTE PIANOFORTES are FOR SALE,
FOR HIRE, and on the THYEE YEARS' SYSTEM.

PRICES FROM 40 GUINEAS UPWARDS.

JOHN BRINSMEAD & SONS, Pianoforte Manufacturers,
18, 20, 12, WIGMORE STREET, LONDON, W.

LISTS FREE.

THE RIGHT HON. LORD KNUTSFORD, G.C.M.G.
Engravings from the original Portrait of Lord Knutsford, by J. F. Acret.
are now being issued. Steel Line Engraving, by Harold Bourne. Artist's proof,
£1 1s., Enfield House Studio, Windmill Hill, Hampstead.

Publishers' Announcements.

"HARMONY LESSONS." Adapted for Classes or Tuition by
Correspondence, by CHARLES A. TREW. Price One Shilling.
Schott, 159, Regent Street, W.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE,

By T. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has
cultivated the voices of his Pupils, Madame Alwina Valleria, Mr. Iver M'Kay, and other suc-
cessful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & CO. (late JULLIEN), 5, Vigo Street; and of the Author, at his
residence, 86, Wimpole Street.

THE VOICE.

A Complete Explanation of the Throat and its Functions in Breathing and in
the Production of Voice, will be found in

"ELOCUTION, VOICE, & GESTURE."

By RUPERT GARRY.

Remedies for Clearing and Strengthening the Voice, and for the Cure of Hoarse-
ness, Sore Throat, and other derangements of the Breathing Tubes.

"The section on the Voice is well considered and trustworthy, based as it is
on the writings of authorities on the question of the Hygiene of the Vocal
Organs."—STAGE.

"The Book contains many valuable hints in regard to Voice and Gesture."—
VOICE (New York).

POST FREE, 1s. 2d.

London: Bemrose, 23, Old Bailey, E.C., and of the Author, at his residence, 49,
Torrington Square, W.C.

IN SIX GRADES,

Price Two Shillings each.

Under the Sanction and Approval of the Rev. Sir FREDERICK A. GORE
OUSELEY, Bart., M.A., Mus. Doc., and of Sir G. A. MACFARREN, Mus. Doc.

THE MUSICIAN:

A GUIDE FOR PIANOFORTE STUDENTS,

By RIDLEY PRENTICE.

CONTAINS ANALYSES OF WELL-KNOWN PIECES PROGRESSIVELY ARRANGED,
ENABLING THE PUPIL TO UNITE A STUDY OF MUSICAL FORM WITH THE
ORDINARY PIANOFORTE PRACTICE.

Saturday Review.—"We are far from suggesting that there is any royal
road for acquiring technical knowledge, but we are quite certain Mr. Ridley
Prentice's road is in every way the pleasantest that has yet been laid before any
pianoforte student."

Academy.—"A knowledge of form is imparted in simple and pleasant lan-
guage. We heartily commend it to all who desire to understand, satisfactorily
interpret, and enjoy beautiful music."

Graphic.—"Written with the laudable purpose of helping the pianoforte
student to understand and enjoy beautiful music."

School Board Chronicle.—"A useful book for earnest teachers."

Musical Review.—"Mr. Ridley Prentice has newly developed an important
though much neglected branch of the teacher's duties."

Monthly Musical Record.—"No more valuable work of the kind is in
existence."

W. SWANN SONNENCHEIN and CO., PATERNOSTER SQUARE;
And all Book and Music Sellers.



MISS HOPE GLENN.

From a Photograph by Messrs. W. & D. Downey, Ebury Street, London S.W.

MISS HOPE GLENN, the popular American contralto, and the subject of our portrait, was born in Iowa, but is of Scotch descent, being a grand daughter of Colonel Glenn. She received her musical education in France, Italy, and England. In Italy she studied under Signor Lamperti, Sen., and with Madame Viardot Garcia in Paris, where she made her operatic *debut* in "Linda," singing the rôle of Pierrotto, and though her success was considerable, she decided to devote herself to the concert and oratorio stage. After appearing in America for the first time in public only three or four years ago, under Mr. Henry Abbey's management, with Madame Nilsson's concert party, she returned to London and studied with Mr. Shakespeare. Here her public career may be said to have fairly begun, as she was soon heard of as singing at the Crystal Palace, Covent Garden, and at most of the popular concerts in London and the Provinces. She sails this month for America, having been engaged to sing at the Worcester Festival, and at a series of concerts for which her agent, Mr. W. B. Healey, has arranged.

Hereford Musical Festival.

(Continued.)

Wednesday, as we briefly stated last week, was occupied in the performance of "Samson," Sterndale Bennett's "Woman of Samaria," a portion of the "Creation," and Spohr's cantata, "God, Thou art Great." The orchestration used for "Samson" was that prepared by Mr. Ebenezer Prout, who has done his work, as might be expected, in the true Handelian spirit. To shorten the performance, the whole part of Delilah was cut away, as were also others of the more important choruses and solos. That the rendering was, as a whole, worthy and adequate can hardly be said. Several of the choruses were taken at a rate which largely destroyed their breadth and dignity, a result which must be attributed entirely to incompetent conducting. In justice, however, to Dr. Colborne, the hardship of his position must be recognised. The absurd custom prevailing at these festivals, which compels the Cathedral organist to assume the post of conductor, regardless of his qualifications for the task, forced Dr. Colborne into a duty for which he is not fitted, and in which he deserves the sympathy, rather than the blame, of every musician. With regard to the solos, which were in the hands of such well-tried artists as Madame Albani, Miss Anna

Williams, Madame Enriquez, Mr. Lloyd, Mr. Brereton, and Mr. Santley, there is not much to be said, for with the exception of the first-named lady, all the singers gave excellent interpretations of their parts. Of Madame Albani's rendering of "Let the bright Seraphim," into which she saw fit to introduce a vulgar cadenza, it need only be said that it was quite unworthy of her reputation.

Much better was the performance of "The Woman of Samaria," which followed that of "Samson." The solos were taken by Miss Anna Williams, Miss Hilda Wilson, Mr. Banks, and Mr. Brereton, who, individually and collectively, were excellent. The *ensemble* in the beautiful unaccompanied quartett, "God is a Spirit" was admirable. This was indeed the most artistic performance of the day. That Miss Anna Williams and Miss Hilda Wilson were earnest and sympathetic need not be said; but explicit praise should be awarded to Mr. Banks and Mr. Brereton, who, although comparatively young artists, have given proof of distinct capacity as oratorio singers.

Very welcome was the performance of a portion of Haydn's *Creation*, which, given in the Cathedral on Wednesday evening, showed plainly that the resources at Dr. Colborne's command could, on occasion, do excellent work. The performance exhibited a very marked improvement upon the work previously done. Madame Albani, apparently recovered from the artistic aberrations of the morning,

sang magnificently, and once more merged the *prima donna* in the artist. The tenor music was delivered with excellent force and expression by Mr. Banks, and Mr. Santley, who was in good voice, gave his allotted airs with all his old power. It was, however, in the choral numbers that the improvement to which we have referred was chiefly noticeable, while the orchestra, abating a few unaccuracies, was all that could be desired. The evening programme was completed by the performance of Spohr's "God, Thou art Great," in which the solos were given by Miss Williams, Miss Hilda Wilson, Mr. Banks, and Mr. Brereton; and of Schubert's "Song of Miriam," the solo in the latter being allotted to Miss Anna Williams, who apparently on occasions of the sort knows not weariness.

Thursday was to a large extent the most important day of the whole week, for it was marked by the performance of one work which, although not written for the occasion, was to all intents a novelty, since it had not been previously heard in England. This was the "Song of Thanksgiving," composed by Mr. F. H. Cowen for the centennial celebration in Australia. Besides this, which no less on account of its origin than of its immediate purpose, could not fail to be interesting, the Western amateurs were given the opportunity of hearing two other works which are not so familiar as they deserve to be, namely, Cherubini's Mass in D minor, and Sir Frederick Gore Ouseley's "St. Polycarp." That Cherubini's Mass should be so little performed is surely matter for wonder, when we remember that it was written three-quarters of a century ago, for the element of strangeness, apparently so unwelcome to that singular creature, the British Public, might reasonably be supposed to have vanished. However this may be, there can be no question of the importance of the work itself, or of its suitability for festival use. The composer has given the largest share of work to the chorus, leaving the soloists but little to do though that little is extremely beautiful. The choruses are throughout interesting, there being hardly a useless phrase in any part, and the instrumentation singularly rich and effective. The principal singers were Madame Albani, Miss Ambler, Madame Enriquez, Mr. E. Lloyd, Mr. C. Banks, and Mr. Santley.

In estimating Mr. Cowen's new work, the circumstances of its production should be borne in mind. That "art cannot be forced" was the favourite maxim of Messrs. Cornelius and Humphrey Jagenal, and though in the mouths of those worthies it was but an excuse for incompetence, there is, none the less, a large element of truth in it. How many good attempts have failed in art, apparently for no other reason than that the artist has been fettered by the imposition of conditions alien to his own purposes. In work of this sort "occasional" and "ephemeral" are too often interchangeable terms. These things being so, it becomes a personal duty to congratulate Mr. Cowen on the spontaneity and freshness which marks much of his new work. Certainly he must indeed have been an unimaginative man who failed to find ample source of inspiration in the rejoicings of a great colonial empire, celebrating its hundredth birthday. The words of the ode are taken, appropriately enough, from the Psalms, and the work is divided into three choruses, the second being unaccompanied. The whole composition is a most happy expression of the trustful and grateful feelings which may be fitly supposed to animate those in whose mouths they are placed. The harmonic changes are managed in so skilful a way as to enhance the beauty of the melodic phrases without making them tedious by repetition, or overstrained by needless modulation. The unaccompanied chorus contains some good contrapuntal writing, its close being particularly sweet and effective. The final chorus is, perhaps, the least vigorous and broad, but in a song of thanksgiving, graceful, flowing measures are more suitable than heavy involved writing. The good qualities we have pointed out should commend the work for more than occasional use.

Between Mr. Cowen's "Ode," and Sir F. Ouseley's Oratorio, was introduced Dr. Parry's fine setting of Milton's noble lines "Blest Pair of Syrens." The task of composing music which should be worthy of such a poem is one not to be lightly approached, and had Dr. Parry been less successful than was the case, he would have deserved respect for the spirit in which he entered on his work. As it is, he has produced a highly poetic and richly-coloured composition, which, full of his own individuality as it is, breathes much of the true Miltonic spirit. Higher praise than this could not be awarded. Conducted by the composer, who secured an admirable interpretation from chorus and orchestra, the work seemed to produce a deep impression.

As Mr. Cowen's work stands out from the ranks of "occasional" pieces, so does Sir F. Ouseley's oratorio, "St. Polycarp," emerge from the mediocre level of "diploma compositions." The work in question, written about thirty years ago on the occasion of the composer's reception of the degree of Doctor of Music at Oxford, shows but little signs of academic formalism, although it bears its epoch written legibly on every page. To say that it is not a dramatic work would not be true; but still less would it be true to say that it is dramatic, in the sense in which the word is understood to-day. There is much beautiful melodic writing, as, for instance, in the airs, "For none of these things" and "Yet let me pray," the latter of which is inspired with the true Christian spirit. On the other hand the number, "Swear by Cæsar's fortunes" is weaker than its words, the second phrase of eight bars being especially conventional. Far better is the double chorus, "He taught impiety," leading naturally to the powerful octave-climax and finish. Perhaps the most conventional number is the March, which might do duty in any work, sacred or otherwise. But with these exceptions, the oratorio contains much that is beautiful and refined, and its performance on Thursday, under Dr. Colborne's direction, was fairly adequate. The soloists were Miss Anna Williams, Miss Ambler, Miss Hilda Wilson, and Mr. Santley, who did full justice to their allotted tasks. A miscellaneous concert was given in the evening of the same day, of which the most interesting feature was a graceful gavotte and minuet for strings, by Mr. C. Lee Williams, the organist of Gloucester Cathedral.

The Festival was concluded on Friday morning with a performance of the "Messiah," which was so far satisfactory that it calls for no detailed criticism. Praise may, however, be awarded to the custom which, at these Festivals, forbids the excision of the duet, "O Death," and the chorus, "But thanks be to God." The soloists were Madame Albani, Miss Anna Williams, Miss Hilda Wilson, Mr. Banks, Mr. Santley, and Mr. Brereton.

Regarding the financial results of the Festival, it is pleasant to learn that the receipts have been large, if not quite up to the expectations of the Committee. The total attendance during the four days was 6,630, and the amount to be handed over to the charity is £80s. 3s. 5d.

Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—Attention is being directed to a widespread and seemingly well-founded complaint on the part of London professional musicians, who aver that it is the custom on the part of the students at the various academies and colleges to employ their spare time in giving private music lessons on their own account, and it is further asserted that a very large proportion of students of the R.C.M., R.A.M., and G.S.M., are so engaged.

If this be true, a great injustice is being done to established musicians, who having, at more or less expense, qualified themselves for this already over-stocked profession, find themselves confronted by an army of always inexperienced and often conceited young persons who, upon the strength of a few lessons from a well-known master or his assistant, aspire to instruct in all or many of the branches of musical art.

Now, the evil of this practice is twofold; firstly, it injures our art by multiplying the number of incompetent teachers—to say nothing of injuring the receptive faculties of these pupil-teachers, whose thoughts should be centred solely upon their own education in every moment of the working day, all too short as it is in comparison with the length of art. Secondly, it injures the profession by reducing the scale of fees, since these tyros are able to ask terms such as their elders, who are fully fledged taxpaying citizens, are unable to accept; the actual effect of this being to lower the general standard of remuneration to all save a few select specialists who can dictate their own terms. It is said that people who want good teaching will pay good terms, but, in nine cases out of ten, people don't know what good teaching is; and of those who do, how many, alas, in these hard times, feel it incumbent upon themselves to "put the screw on" in the payment for accomplishments.

It is too often sufficient that—"My daughter's master is from the Royal Academy or the Royal College!" or that—"My son learns of a pupil of Herr Long, or Mr. Hirsute:"—the quality of the instruction being taken for granted if the instructor tacks on to his name (often without the slightest warrant the mystic letters "R.C.M.," "R.A.M.," or "G.S.M.!"

Doubtless, young students are hard put to it to provide themselves with "the wherewithal," but it is feared that the majority of the pupil teachers are chiefly influenced by direct personal vanity, or the desire to supplement their pocket money, so as to indulge in many little luxuries which, harmless in themselves, could yet be dispensed with.

I venture to think, sir, that this matter is an important one, and that besides the general public, there are three classes of musicians who are personally interested in it; these are—the profession in general; the directors and staff of the institutions in particular; and the young persons in question. The first named are practically powerless, owing to the deplorable lack of cohesion in our ranks; the third should remember that in lowering the scale of fees they are mortally injuring their own future interest, while I venture to think that the second have a duty to fulfil in protecting the said future of class three, in maintaining the reputation of the institutions over which they preside, and in defending the interests of those outside professionals who have already so hard a task to hold their own against the powerful academic bodies with their established prestige and cheap fees. But that college must suffer whose pupils are permitted to impart to others imperfect instruction at half-price, and its professors suffer also, when their pupils, after a few lessons, retail to others garbled versions of the instruction they themselves have received, often inflicting irreparable injury on the vocal organs. It is precisely because I do not myself suffer in pocket by the practice complained of that, in the interests of some who do, and in the cause of art, I feel justified in asking whether—if the evil be as widespread as I believe it to be—it does not demand the serious attention of us all. With apologies for troubling you at this length, I am, sir,
Yours faithfully, L.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

Septembur 17, 1888.

Tae the Editur o' the *Musical World*.

WURTHY SUR,

Last Wensday efterninn I was sittin' at ma faverite wundie, jist tae see an' be seen. Sanders Sanderson, douce man, was at ma elbie. By-an'-by, a likely lad comes up the street. "Wha's that, Sanders?" quo I; "he's no a Fifer, by the look o' um." "Nor yet a drummer," says Sanders, startin' back like shot, "although he's the Hammer o' St. Andrews: it's Greig o' Edinburray!" "Ow," I shrieghed, grabbin' at ma staff, "an' I had 'um here, I'd dig ma ten commandments in the ill-faur'd face o' 'um. But what are ye snuffin' at like a soo that sees the wind?" says I tae Sanders. "Smelt ye brunstane, kimmer?" whispers Sanders, with a face the colour o' a herrin' i' the dark; "mind, it's the deil himsel' that's on oor track;" an' wi' that he banged under the table. I was noo left in fu' possession o' the wundie; an', as the stranger chap was noo richt opposite, I began to take the size o' 'um through ma telescope. Catchin' me i' the act (in ma time I was a prime faverite wi' the lads), oor veesitor verra pulitely lifted his hat an' smiled. Eh! sic an angel's smile it was! It brocht ma hert tae ma mooth at ance. "Sanders, ye gowk," I cried, "come oot here, an' introduce this lad tae me. It's tae coort me that he's come!" "Tae introduce 'um tae you *wad* be tae mak' 'um blessed among weemin," snarls Sanders frae his hidin'-hole. "Tae shave ye *wad* be wiser like, ye wuzzend wutch!" "Hear me, Sanders," I implored; "gif I canna hae 'um for a lad, I'll hae 'um for a son. He thinks he's a museeshaner: we'll mak' a Mus. Doc. o' 'um. Twa sic sons hae been born tae me in ma auld age; an' aulder men than he they were when they were christened." "But without their wisdom teeth cut!" growls Sanders, sneakin' frae his kennel. "Can ye hae forgot, madam, that I masell offered the degree tae 'um, that he turned an' rent me like buwll o' Bawshan, an' tha' he ca's the Senate knaves an' jits for dispensin' sic a title as Mus. Doc.?" "Just ae word wi' 'um, Sanders," sabbed I; "hae mercy on yer mither!" "Not a sullabul!" roars Sanders, clutchin' at ma airm, "or I'll pitch ye owre the wundie, like the Jezebul ye are!" Wi' this the beateefic veeshun passed awa': the stranger chiel was oot o' sicht. "Now, Providence be praised," says

Sanders, bucklin' on his coat, "the coast's clear, an' it's hame I'm gaun awa hame." Rachel weepin' for her children had nae chance wi' me that night.

Noo, Maister Editur,

What can I do
But trust wi' you,
For him I loo,
A billy-doo?
Tae free his moo,
Tae bill an' coo,
I'd gang the noo—
Ma luve's sae fu'!

I am, Sur,

Your humbell handmaid

ALMA MATER.

St. Andrews, Fife, N.B.

"LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."*

(Continued from page 736.)

LETTER VII. continued.

This extraordinary swell from all the parts of the orchestra is, in general, practised with great success at the conclusion of such airs, in which, supposing the words even not to be understood, (any further than they can be guessed at from the context, and by the action of the speaker), the effect they are intended to have on the audience is more happily obtained than it could be by the clear articulation of them, unaccompanied by that torrent of passion, if I may so speak, which may be produced by this united exertion of all the instrumental parts. For it must be likewise observed that passion, when very violent, is expressed not so much by the words of the speaker as by other signs, the tones of the voice, the action of the face, and the gesture; insomuch, that I am confident I have heard many airs of this kind, in which, had the actor, without speaking a note, looked and acted his part with propriety, nobody would have been at a loss to judge either of the kind or of the degree of passion by which he seemed actuated. Rousseau, somewhere in his works, makes a very ingenious observation, the truth of which the Italian composers seem evidently to have felt: "That, as violent passion has a tendency to choak the voice; so, in the expression of it by musical sounds, a *roulade*, which is a regular succession of notes up or down, or both, rapidly pronounced on one vowel, has often a more powerful effect than distinct articulation." Such passages are sometimes introduced in airs of this kind; and, though I cannot help giving my assent to Rousseau's observation, yet I must, at the same time confess, that they are too apt to be abused, and that, if continued for any length of time, they have always appeared to me unnatural. Upon the whole, I hope, however, it must be evident, even to those who are not conversant with music, that, in the expression of the more violent passions, the instrumental parts may have a greater latitude than in other kinds of airs, in which the emotions being more moderate, the expression of them depends proportionally more on the force of the words, and less on the tone and action with which they are accompanied. But, whatever may be the effect of airs of this kind, when properly led by the circumstances of the piece and explained by the character of the speaker, your Lordship must see with what impropriety they are introduced, as is frequently the case, in our concerts, where, without the audience being apprised either of the interest of the piece, or the nature of the characters, they are sung by a fellow standing bolt upright, with one hand in his side, and the other in his breeches-pocket, and where, into the bargain, the unmerciful scrapers of our orchestra, taking the advantage of the *fortissimo*, which they find now and then written above the notes of their parts, seem to vie with one another, who shall most effectually overpower, throughout, both the voice of the singer, and the melody of the song. It is this kind of ignorant selection, and murderous execution, which give sensible people a distaste to Italian music in general; nor can they surely be blamed for thinking it absurd, that a man should say what cannot, in the nature of things, be heard, and that all that violent fracas and noise of instruments is a most ridiculous accompaniment to the affected immobility and unmeaning simper of the singer.

(To be continued.)

* "By the late Mr. John Brown, painter. Edinburgh, 1789."

PROVINCIAL.

MANCHESTER, Sept. 17.

The summer season here has been, as usual, dreary enough from a musical point of view. Occasionally, it is true, a concert or band performance has been given, but these have been of so popular and mediocre a kind as not to require detailed notice. The only event of interest that has occurred has been the visit of the Russian National Opera Company to the Comedy Theatre. This afforded an opportunity of making a brief acquaintance with a class of music of which but little has hitherto penetrated so far West as England, and which is yet so stamped with a national individuality as to be thereby invested with an extreme interest quite apart from the question of its value as determined by the canons of music. To the latter it is, however, that the final appeal must be made whereby the position of Russian opera in the world of music is decided, and when that appeal is made, we cannot but think that much will be found in works like Rubinstein's *Demon* and Glinka's *Life for the Czar* which will entitle them to permanent recognition. The performances were on the whole creditable; and both the acting and singing of the two chief baritones, MM. Tarlakow and Winogradoff were more than creditable. Of baritones and basses indeed there was no lack—but we were not so fortunate as to hear anyone who could justly claim to be the possessor of a tenor voice. The precision of the choruses was admirable; but two often the members were zealous rather than artistic. Possibly, however, the smallness of the theatre may have been partly responsible for the unsoftened vigour that issued to pervade the performances.

From so uneventful a summer it is a relief to turn our eyes to the compensatory attractions of the oncoming winter. Of these the foremost is undoubtedly the series of twenty concerts given by Sir Charles Hallé. The season commences as usual on the last Thursday in October, and to this date most of the Manchester musicians are no doubt looking forward with keen anticipation. The first appearance of Sir Charles is always the signal for an ovation. This year it will be doubly so, for since he was last amongst us, honours have fallen thickly upon him. All who know anything of contemporary musical life, must have felt that his knighthood came to him not undeserving; but how entirely he has earned it can only be fully appreciated by us in Manchester, for whom he has unweariedly laboured, so that we might come to know and to love what is beautiful in music. His marriage with Madame Norman Neruda was hardly a surprise, and is surely altogether in the fitness of things. Recalling the many times we have heard them play together, we can only hope that the perfect sympathy and mutual comprehension which marked them on these occasions may accompany them into domestic life. Existence for them can hardly fail to be a most delightful duet. As to the arrangements for Sir Charles's next series of concerts, little can as yet be definitely stated, but we have good authority for saying that the programmes of six choral concerts have been for the most part already decided. "The Messiah" will, of course, be given at Christmas time; and "Elijah," Berloiz's "Faust," and Rubinstein's "Paradise Lost" will also be performed. It is not improbable that we may have an opportunity of hearing Mackenzie's "Rose of Sharon," and finally, Handel's "Hercules" is to be given, if only the parts of that rarely performed work can all be got together—if not, its place will be taken by Verdi's "Requiem" and some short miscellaneous matter. Later on it may be possible to say something of the remaining fourteen concerts, but at present nothing is settled. In addition to the series given by Sir Charles Hallé there is also that of the Gentlemen's Subscription Concerts. These too are chiefly devoted to the higher kind of music called "classical," and, while not attaining the excellence of those we have just been considering, are still admirable in many ways. They possess two important and distinctive features. One of these is that during the season a few chamber concerts are given in which the best artists always take part; the other, that a series of nine afternoon pianoforte recitals is given by Sir Charles Hallé. In both these matters the Gentlemen's Concerts are to be highly commended, as they do something towards supplying a very definite want. Indeed, the paucity of chamber music here is nothing less than disgraceful in a city of such musical pretensions as Manchester. Of a more popular kind are the concerts given by Mr. de Jong. These, while professedly appealing chiefly to the masses, are still excellent in their way, and fully deserve the patronage extended to them. Various other series might be cited, but these are undoubtedly the most important, and present in themselves attractions enough to make us long for the approach of winter.

BIRMINGHAM, Sept. 17.

The Russian Opera Company terminated its engagement here at the New Grand Theatre on Saturday with Rubinstein's *Demon*. This return visit unfortunately proved a failure as far as the attendance is concerned. Their artistic success cannot be denied, and with better management they ought to retrieve their heavy losses. Messrs. Harrison have this week issued a complete scheme of their four grand concerts, the first of which will be given on October 15, and at which will appear the following artists: Madame Valleria, Madlle. Antoinette Trebelli, Madlle. Marie de Lido, Madame Antoinette Sterling, Mr. Henry Guy, Mr. Barrington Foote, solo pianoforte Monsieur Vladimir de Pachmann, solo violin Miss Nettie Carpenter and Miss Geraldine Morgan, solo violoncello Mons. De Munk. Conductor Herr Alois Volkmer. Mr. Stockley's four Orchestral concerts promise this year to be of special excellence. Dr. Hubert Parry has promised to conduct his Orchestral Suite, and Mr. Stockley hopes that Herr Grieg and Mr. Goring Thomas will also appear and conduct some important works of their own. The principal artists already engaged for the series are Madame Nordica, Madlle. Antoinette Trebelli, Miss Fanny Moody (Carl Rosa Opera Company) Madame Belle Cole (her first appearance here), Mr. Edward Lloyd, Mr. Banks, Mr. Grice, Mr. Chas. Manners, and Mr. Carrodus. Mr. Augustus Harris also announces a short season of Italian opera, commencing on November 26. The list of artists includes many popular and well-known names and is composed chiefly of members of his late company at Covent Garden. Among those are: Mesdames Ella Russell, Macintyre, Trebelli, Rolla, Ponti, and Baueremister, Signori Ravelli, Runcio, De Anna, D'Andrade, Abramoff, Ciampi, Vaschetti, and Miranda, with Signor Arditi as conductor.

O. P.

A MATTER OF VITAL INTEREST.

From the London *Sunday Times*.

A few weeks ago we published an article giving some wonderful and astonishing experiences of numerous persons. In the article referred to, such wonderful cases were mentioned and verified by a gentleman connected with this paper on his own experience and that of other well-known persons—that it would seem impossible for anything more remarkable to be brought forward, but the evidence continues to accumulate.

The following is perhaps the most remarkable proof of the wonderful powers of this astonishing remedy:—Henry Coates, of 11, Chestham-place, Adelaide-street, Hull, railway employé, who had been a terrible sufferer for many years from rheumatism in its worst forms, having had the before-mentioned article read to him, determined upon a trial, which has been attended with the most extraordinary results. On July 17th he appeared before Mr. E. Singleton, a Commissioner to Administer Oaths in the Supreme Court of Judicature in England, and made oath as follows:—He affirmed that he had been unable to work for a long time, and had been confined to his bed for a considerable period; that he had tried various doctors and many remedies, but that he grew worse instead of better; that at that time his joints were so swollen that he could not wear boots, and two crutches were hardly sufficient to support him. After having heard of St. Jacob's Oil, in the manner before stated, he purchased a bottle. In twelve hours he found relief, and, persevering in its use, he is now cured of his rheumatism, works daily, and can not only walk with ease without a stick, but can run; he enthusiastically recommends this great remedy to those suffering from any form of rheumatism, as it has not only done wonders for him but many of his friends. One of the oldest chemists in Hull, Mr. T. W. Robinson, in commenting on this marvellous cure, writes that this is only one of many similar cases that have come to his notice. A. E. Painter, the famous jumper of the London Athletic Club, writes that he strained and bruised his ankle in jumping hurdles so as to disable himself. He used St. Jacob's Oil with the most marvellous results. E. J. Wade, of the same club and Ranelagh Club, sprained his leg and cured it in the same way. He says that athletes should never be without a bottle. Mr. H. J. Masters, a leading chemist, of 12, Argyle street, Bath, writes that it is particularly adapted for the cure of muscular rheumatism and sprains of long standing, and that one of the leading physicians of Bath highly recommends it to his patients. We find also that a number of infirmaries, homes, and hospitals are already familiar with its merits, and are using it with great success. Henry and Ann Bright, hon. superintendents of the North London Home for Aged Christian Blind Women, say that it has proved itself unfailing in its results, that attacks of rheumatism, neuralgia, and other pains and aches have in every case been removed, and that many old ladies, some ninety years of age, instead of tossing about in agony, have been relieved, and had many good nights' rest through its wonderful influence. Mrs. Bright says that she can scarcely say enough in its favour.

We have given the details as above, as we think it well that full publicity should be extended to a matter of such particular interest to all. On calling upon the proprietors, The Charles A. Vogeler Company, 45, Farringdon-road, London, our representative was shown a mass of testimonials of the same nature as above from all parts of the United Kingdom, and from France, Germany, and other countries.

Deaths.

Sept. 6.—Michel Joseph, a Belgian composer of some comic operas and other small compositions for piano, &c. M. Michel was director of *Académie de Musique*, at Ostend, where he is said to have done good service. Hewas born at Liege, 12 Dec. 1847

The Organ World.

MR. GRIFFITH ON CHURCH MUSIC.

MR. EDWARD GRIFFITH, in his series of articles on "Reform in Church Music," now appearing in *Church Bells*, proceeds with his task. He observes:—

"I must now enter upon the vexed question of Intoning; presuming that in most churches monotone is the rule, whether on a high or low note. If I make the assertion that not five per cent of our clergy can comfortably intone on G, there will, probably, be many dissentients to it; but I believe I am right in my calculation. Is it not painful to hear the unnatural straining of voice in the often ill-advised attempts of clergymen to intone on A or G? And why? Only because the organist thinks the choir harmonies go better when set high, and cares not for priest or congregation."

It is unnecessary to rebuke Mr. Griffith for his rash assertion that organists care "not for priest or congregation"; "those who are in the camp of the enemy must needs speak against their own country," and upon this principle Mr. Griffith, who feels he is fighting for "priest and congregation," may perhaps not unnaturally think it expedient to abuse artistic church musicians, under the mistake that they must be arrayed against rather than needful to the inartistic and ignorant; a mistake only likely to be made by those who are either short-sighted or conscious of being pledged to a weak cause greatly in need of defence. The question of intoning on a low sound is often raised by non-professional *quidnuncs* who dabble in the business of the church musician; and it is to be regretted that so practical a musician as Mr. E. Griffith should have again brought this weak talk to the front. It should be remembered that the recitation of the Confession, on E say, is very liable to unhappily affect the general tonality of a service afterwards to be monotoned on G. Again, so low a pitch is unfavourable in the case of most voices to the distinct articulation of the words; then no clergyman who takes the trouble to learn how to sing has any difficulty in monotoning in solemn and earnest tones on G. Mr. Griffith goes on to say:—

"The Bishop of Wakefield, in his valuable *Notes on the Church Service*, says: 'It is a great and serious mistake to intone on so high a note as G, and whatever it may be for the choir, it is too high for the congregation; and I believe our services would be much improved in reverence and helpfulness to devotion, as well as being more congregational, if a lower note were adopted as the note of the service.' From careful observation I find that E is the note upon which mixed bodies of voices will recite with ease. This was demonstrated in a remarkable manner at the Church Congress held at Wakefield, when, asked by the Bishop of Ripon to recite the Apostles' Creed, the vast audience of over 3000 persons naturally fell upon and maintained the note E to the final Amen. This was a delight to me, being a convincing proof of the practicability of responding on E in the musical illustrations I had prepared for my Congress paper on the following evening."

Now it so happened that certain cathedral clergymen and organists, who know something of intoning as Mr. Griffith will be one of the first to admit, were not satisfied with the weak, and one may say, without disrespect, mumbling recitation which gave delight to that gentlemen. Mr. Griffith is on safer ground when he ceases to talk about low reciting notes and sensibly observes:—

"As the monotone is the only possible voice in which a number of people can recite together and send up their petitions with a unity of voice and heart to 'the throne of the heavenly grace,' it behoves all clergy to select that note which their congregations can take easily and naturally, and to ensure the 'one voice,' without confusion and jumble: for is not God a God of order, and not of confusion?"

The mention of the Bishop of Wakefield as an authority will not add strength to Mr. Griffith's position, remembering

that that esteemed Prelate, in spite of many shrewd and earnest words, was not particularly judicious in all he said about Church music, and now and again was so heated and misguided as to speak with not only feeble amateurish utterance but with unjustifiable acrimony regarding our Church musicians and their work. It is unnecessary to follow Mr. Griffith in his condemnation of a harmonised confession; though his words "the tra-la-la rendering" calls for a reminder that Mr. Griffith and his confession on low E or C sharp friends have no monopoly of the virtue of humility, that thousands of hearts are weekly touched by the harmonised confession whatever its faults may be, and serious men care not for trifling comparisons in the discussion of serious subjects. Mr. Griffith goes on thus:—

"I will add that, in my arrangement of the whole of the Preces and Responses on E for the clergy and people, I find a devotional effect produced by reciting the confession and the Lord's Prayer on the low note C sharp. The illustration of this by the very large audience at the Church Congress was afterwards described to me as 'peculiarly solemn,' and giving an 'expressiveness not heard before.'"

The present writer, willingly conceding that every man is entitled to his own judgment, is thankful he does not attend a Church at which Mr. Griffith's doubtless well-meant ideas prevail. He ventures to ask, is there not a sickly flavour of "canting sentimentality" in this prolonged talk about low pitched devotion and humility? Does not this talk, indeed, conceal a desire to secure a somewhat unwholesome, as sentimental, form of effect, which is a contradiction of the really reverential and dignified method of our great masters of Church song, whose earnestness was tempered by "comely moderation," and who by that very moderation avoided much of the danger of setting up too great a show of religious appearances. Mr. Griffith quotes the Bishop of Wakefield with better result, as follows:—

"I pass on to the Versicles and Responses; and again I quote Bishop How on a point which I have often wished the clergy to consider. He says, 'Does it always sound as if we were disposing ourselves to psalmody and praise, when the reader (or reciter) in a choral service drops in D or C as he strikes the first tone of praise in the words, "O Lord, upon Thou our lips?"' I think we shall all agree with the Bishop here, and would desire that this versicle should be taken on the note of the following response."

Less satisfactory are the following words:—

"We must look the fact in the face, that there is no hearty responding in our churches, and that big choirs and big organs have silenced the people effectually. The exigencies of harmony in the choir are considered of much greater importance than the full, bold unison of the multitude in nave and aisles. Even the time-honoured Tallis had the *plain song* of the people concealed in the middle of the harmony."

The first sentence is not logical, because we all know that the people cannot and will not sing without the leading of either choir or organ, or both. Artistically the harmony of the choir is of greater importance than the unison—not often either full or bold, Mr. Griffith, or your well-meant discourse would be little needed. What is wanted as every one knows is both the harmony of the choir and the unison of the people, and neither should be disparaged in the interests of the other; but one forgets Mr. Griffith's sympathies are not with the choir but only with the "priest and congregation." This is shown in the succeeding words, which are unsatisfactory as not giving the whole truth, and as laying all the blame on the choir:—

"Do we ever recognise in our churches the outpouring of thankful hearts? No; and I cannot conscientiously lay the fault or omission to the people. I attribute all to the injudicious high settings, for no other reason than to show off a balanced choir."

Though the following words reveal the cloven foot of Mr. Griffith's own panacea for Church responsive music,

they have a healthy ring in them, pleasant and invigorating to listen to:—

"There is no objection to the harmonising of responses by the choir; and I have shown that this is practicable and effective by arranging the whole prayer-book responses in E. Trust the people, but give them what they can do, and they will have new and joyful sensations in doing it. If the responses are heartily rendered, depend upon it they will boldly attack simple chanting. But in all first attempts with congregations it will be advisable to keep to the unison, even by the whole choir, and somewhat boldly accompanied on the organ. If a few strong and fearless voices can be induced to aid these first efforts by sitting in different parts of the church, the desired end will speedily be attained; the melancholy monotony which frequently characterises our services,—born of the Church's neglect to use her varied powers,—will give place to the hearty, full, and united voice of the congregation, thereby giving the true interpretation of our noble and beautiful Liturgy."

One must turn back to notice that curious expression: "Even the time-honoured Tallis has had the plain song of the people concealed in the middle of the harmony, it is unnecessary surely to remind Mr. Griffith that in accordance with the manner of the age, indicated by the very word "tenor," the *canto* was placed in that part. There was no intentional concealment in this, and no attempt to put the plain song uppermost in these responses, as written by or ascribed to Tallis, has been made without taking out of them something of their exaltation and expressive power. More will probably have to be said another week concerning Mr. Griffith's words. In the meantime, one rejoices to find so practical and esteemed a Church musician and organist so earnestly interested in and so devotedly labouring for the good cause of Church music.

ORGANS, OLD AND NEW.

A provincial journal some time ago observed, that: "Comendation was due to those who endeavoured to check the existing rage for removing church organs from their ancient sites to very subordinate positions in the sacred edifice. Time will show who has erred, and then the protest can be pointed to with some degree of triumph. In the meantime, the mischief will go on. The parties who promote the desecrations (for what they do *is* desecration), are generally characterised by stupidity, ignorance, and superciliousness; and these are personal features which nothing can disturb or shame. To our mind, nothing is so discouraging in connection with church music, as to see the organ placed in what are called 'organ chapels,' a modern term in architectural nomenclature, and one which, we trust, will only have a temporary recognition. A private gentleman may have munificently borne the entire cost of a new church, organ included. Such a gentleman, in his own heart would, perhaps, have preferred placing the organ in a commanding and legitimate position, where its tones would have proper effect, but he has given way to the architect's crotchets in favour of the modern organ chapel. In such situations, an organ of small dimensions and cost is sufficient; all the additional cost of a large and elaborate instrument is simply thrown away. However it is no use repeating arguments on the question; the mischief must be allowed to work its own cure. Musical journals have done what they can in the matter, and they have been supported in their efforts by architectural journals.

As to the restoration of organs, all true lovers of art, and those who understand the mechanism and complicated nature of the instrument, will at once admit that the subject is of great importance. When we hear that any particular organ is about to undergo the process of restoration, we, of course, assume that originally the instrument has been a good one; the work of some experienced builder, whose high class work it is desirable to rescue from the effects of incompetent hands. Many

excellent builders flourished in the last century: they were chiefly resident in London, and that city has, we believe, ever since been able to boast of organ-builders competent to preserve the purity of the work of their predecessors, and also to produce specimens of equally sound workmanship whenever they chose to do so; but we question whether organ-builders of the present century have ever possessed that *art* love of their profession which was the pride of their predecessors. The genuine excellence of the work of the old builders was due to their thorough scientific acquaintance with the subject, and the opportunities they enjoyed for thoughtful application.

In these days of excitement and hurry, a good deal of what is superficial has crept in amongst organ-builders, and the truly artistic workmen is more rare than formerly. Hence, then, how important is the subject of "organ restorations." Were the term *rebuild* simply used, it might pass unchallenged. In all that pertains to mechanism and detail in an organ, we are now far, very far, in advance of former times, but as to purity of tone we cannot say so much. In running after orchestral effects, we have almost lost sight of the genuine diapason tone, notwithstanding that we hear so much about "voicing on the German principle." We want more of those workmen whom Jemmerthal, a German writer, describes as "clever-thinking organ-builders of the first rank;" but such men are almost forced out of existence, by the nature of the times in which we live and the increasing competition. It is a great pity that this competition should be allowed to vegetate in art subjects; but it cannot be helped. One would not care to inquire into the results of what are called organ restorations; all we wish to express is, a desire that such work be always carried out under careful supervision, and with a proper guard against the influence or interference of incompetent persons. When restoration is determined upon, the work should be delegated to some competent person or persons to be held responsible for its satisfactory execution.

London used to be the great centre of organ-builders, and it is so at present; but within the past few years, the art has spread very much in the provinces, where, in some towns, there are organ factories turning out quite as many, if not more, organs than the great London firms. Many of these instruments, too, are of very superior workmanship, especially in mechanism, and in variety of stops; but, as we have before observed, there is scope for the thinking organ-builder, and now is the time for the exercise of his abilities. The fever for *monstre* organs has reached its climax; it has outgrown itself; and the educated musician will discard it for the more limited instrument, possessing the genuine quality of tone.

The present desire for the orchestral instrument proper in sacred music, seems to pronounce an adverse verdict upon its representative on the sound-board of an organ, and glad are we for a sign that the organ will be confined to its proper sphere of usefulness, where its sustaining power can be appreciated, and its majesty in appropriate music be heard to advantage.

It may be questioned whether the "fever for *monstre* organ" was abated, seeing the specifications which go to show these giants are rearing their heads, or rather their pipes, in all civilised parts of the world. Certain it is however, that thinking organists, headed by some of the most distinguished representatives of the organ-playing art of to-day, are crying out for a reaction against the constant demand for heavy wind pressure. It must be remembered that much rebuilding of organs has arisen from the increased study of classical organ music, demanding complete pedal-boards, etc. Even tone-colour and picturesque effect are powers, which if originally orchestral are now permanently adopted by organ composers and players. Still greater respected for sedate, diapason tone is in truth wanted; even though the development of the instrument may be allowed to proceed more or less upon present lines.

REVIEWS.

"Magnificat and Nunc Dimittis," H. Walmsley Little, Mus. Doc., F.C.O. (Novello and Co.). An Evening Service at once adapted for ordinary and festival use, and scored for the orchestra. The Magnificat consists of dignified and well-contrasted choral movements, with graceful, tender passages for soprano, with *piano* sentences for the choir. A vigorous Gloria, with a point of imitation on a dominant pedal, completes the canticle. The Nunc Dimittis is announced by a bass passage of tuneful character, the music being then taken up in soft harmony by the chorus with good effect. The same effective Gloria rounds off the setting, and gives completeness to the whole Service. Though of moderate length, the music is written with such purpose and judgment as to remove all feeling of compression, so common in English church music.—"Te Deum," F. A. W. Docker (Novello and Co.). Another effective piece of Service music in G, the key of Dr. Little's Service just noticed. This piece is in triple measure, and it abounds in simple, dignified sentences; as the simple setting of the "Sanctus" in plain chords, with a repeated figure for organ pedals, an unassuming but quite striking passage. For daily Cathedral use and for parochial choirs this setting is admirably adapted.—"Concluding Evening Hymn" and "Triune Amen," F. W. Blacow, A.C.O. (Novello and Co.). Simple vocal harmonies of an expressive character, which reflect credit upon the taste and feeling of the composer.—"Arrangements for the Organ," W. J. Westbrook, Mus. Doc. (The London Publishing Co.). Nos. 15 and 16 of these musicianly arrangements, by the able and industrious transcriber, are of special interest to organists, consisting as they do of the movements of an organ concerto by no less a master than Samuel Wesley. A note is that "this Concerto was frequently performed by its composer, and the names of the violinists who led his band are met with interest at the present day. Written upon the principal violin part may be seen:—'Jan. 30, 1810, Mr. Ashley; March 12, 1810, Mr. F. Cramer; July 6, 1813, Dr. Hayne; March 4, 1825, Mr. Mori; May 5, 1826, Mr. Cramer.' As here given, the Concerto follows the original manuscript, but in performance Wesley was accustomed to introduce the well-known fugue with the demisemiquaver subject from Bach's "48," (in D the key of the Concerto), first as an organ solo, then by the strings of the band." It may here be added, that Mendelssohn is said to have played this same clavier fugue with effect on the organ. Wesley's Concerto begins with a spirited and varied movement in triple measure, containing fine and brilliant passages. The second movement is a beautiful "Larghetto Cantabile" in A major and minor, full of charming tune and effective part-writing. An "Allegro Moderato" in D, the key of the work, completes the piece. This is a fine, clear, vigorous piece of writing, showing throughout the master hand. Organists will be grateful to Dr. Westbrook for this valuable and interesting revival.

"The Organists' Quarterly Journal," Part 79, Vol. 10. Edited by Dr. W. Spark (Novello and Co.). This present issue leads off with a "Fugue in G," completing an Organ Sonata by Mr. E. Townsend Driffeld, a clearly written and spirited piece. Next comes an "Easy Postlude in D," by H. R. Jackson, of a simple but on the whole effective character. A musicianly "Introductory Voluntary" in A, by Dr. J. H. Gower, with episodic choral passages, will interest organists. A simple "Prayer," in E flat, by J. R. Crapper; and a "Postlude" in G, written minuet fashion, with a vigorous Coda by the Editor, complete the contents of the number.

PROFESSIONAL v. AMATEUR ORGANISTS.

An organist writes in the course of a letter to the editor of a Contemporary:—

It is with much interest that I read, on this side of the Atlantic, the correspondence anent the pilfering of organist appointments by the amateur. Compare this city of Montreal, Canada, of 200,000 inhabitants, with any other city of like importance, and I venture to assert that, in so far as concerns the amateur predominance appertaining to musical matters, this place undoubtedly takes the palm. Let me quote from a memo taken some twelve months ago, with regard to the amateur organist:—

Christ Church Cathedral.—Organist, a Bank Clerk; stipend, 800 dols., equivalent to £160 sterling.

St. George's Church.—Organist, a Cotton Merchant; stipend, 800 dols., equivalent to £160 sterling.

Holy Trinity Church.—Organist, a Clerk in a Wholesale Watch-maker's Establishment; stipend, 400 dols., equivalent to £80 sterling.

St. Martin's Church.—Organist, a Bank Clerk; stipend, 600 dols., equivalent to £120 sterling.

Grace Church.—Organist, a Clerk in the Offices of the Grand Trunk Railway; stipend, 200 dols., equivalent to £40 sterling.

St. Andrew's Presbyterian Church.—Organist, a Corn Merchant; stipend for self and choir, 2,000 dols., equivalent to £400 sterling.

American Presbyterian Church.—Organist, Clerk in Corn Merchant's office (son of the above); stipend, 700 dols., equivalent to £140 sterling.

Erskine Presbyterian Church.—Organist, a Solicitor; stipend, 600 dols., equivalent to £120 sterling.

Dominion Methodist Church.—Organist, a Wholesale Boot and Shoe Manufacturer; stipend, 600 dols., equivalent to £120 sterling.

Emmanuel Church.—Organist, a Solicitor; stipend, 200 dols., equivalent to £40 sterling.

I do not wish to say anything for or against the musical ability of these several gentlemen, but I do say that wealthy merchants, who have much and to spare of this world's goods, should in all decency content themselves with their own business sphere in life, and should refrain from robbing the hard-working musician in this barefaced manner of the means gaining his livelihood.

Pray do not infer, by these remarks, that there is a dearth of professional men here, for such is by no means the case; but so long as the amateur is allowed to usurp the place of the thoroughly qualified organist, the latter must, as a natural consequence, suffer.

RECITAL NEWS.

BOLTON.—The attractive weekly recitals at the Town Hall were resumed on September 1, by Mr. W. Mullineux, F.C.O. Programme: March for the Organ in B flat, Silas; Berceuse in A, Delbruck; Pizzicato from Orchestral Suite, *Sylvia*, Délibes; Bridal March, *Lohengrin*, Wagner; Rondo from a Piano Sonata, Haydn; Selection from *Mikado*, Sullivan; Overture *William Tell*, Rossini.

PARISH CHURCH OF FOLKESTONE.—An Organ Recital was given by Mr. Alfred Oake, L.R.A.M., A.C.O., on September 5. Programme: Con Spirito in D, Smart; Impromptu in E, Hatton; Fugue in G minor (Organ Concerto), Handel; Introduction, Theme, Variations, and Finale, Hesse; Rondo di Campanelli (by desire), Morandi; Solo, "When Thou tookest upon Thee" (Dettingen Te Deum), Rev. H. A. Wandsbrough, M.A.; Cavatina, Raff; Aria "O rest in the Lord" *Elijah*, Mendelssohn; Festive March, Smart.

GODALMING PARISH CHURCH.—Organ Recital given on September 9, by Mr. F. de G. English, B.A., F.C.O. Programme: Overture to Occasional Oratorio, Handel; Carillons de Dunkerque, T. Carter; Concerto in G minor, Corelli; Prelude and Fugue in C major, J. S. Bach; Pastorale (Sonata I.), Guilmant; Introduction and Theme with Variations, Hesse; Largo in D (Sonata II.), Beethoven; Andante, No. 1, in G, Smart; Postlude in D, Smart.

LIVERPOOL.—Recitals were given by Mr. W. T. Best at St. George's Hall, on September 1, 6, and 8.—Guilmant's Offertoire in G major; Mendelssohn's Andante from the Fourth Symphony; Handel's Organ Concerto in F major; Gambini's Adagio Religioso; Best's March, "La Garde passe;" Adam's Overture, "La Reine d'un Jour."—Mendelssohn's Overture, "Son and Stranger;" Saint-Saens's Andante Religioso in E major; Hesse's Fantasia in C minor, Op. 35; Mozart's Air, "Voi che sapete;" Hatton's Scherzo, from the music to "A Winter's Tale."—Guilmant's March in D major; Smart's Fantasia with Chorale; Haydn's Andante in D major, from the Sixth Quartet; Bach's Prelude and Fugue in F major; Handel's Allegretto, from the Violin Sonata in A major; Gounod's Funeral March of a Marionnette; Cagnoni's Overture, "Francesca di Rimini."

NEW CHURCH, PEEL.—A festival service and organ recital took place on September 12. The organ recital was given by Miss McKnight, F.R.O., Organist of the Parish Church, Alfreton, Derbyshire. Programme: Offertoire, Dawre; Anthem, "O Give Thanks" Goss; Flute Concerto, Rink; Quartette, "God is a Spirit" (*Woman of Samaria*), W. S. Bennett; Prelude and Fugue, G. minor, Bach; Solo, "O rest in the Lord" (*Elijah*), Mendelssohn; Andante, Allegretto, Allegro, "4th Sonata," Mendelssohn; Anthem, "Come unto Him," Gounod; Fautasia (Storm), Lemmens; Solo, "He was despised" (*Messiah*) Handel; Toccata, Hatton; Duet, "Now we are Ambassadors" (*St. Paul*), Mendelssohn; Chorus, "How lovely are the Messengers"; Bell Rondo, Morandi; Anthem, "They that do down to the Sea in Ships" Attwood; Concerto in F, Handel.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—An Organ Recital was given on September 11, by Mr. Geo. Shinn, Mus. Bac. Cantab. (Organist and Choirmaster, Christ Church, Gipsy Hill.) Vocalist, Miss Leah Marchant. Programme: Fantasia, Rink; Andante in E minor, Batiste; Solo, "O rest in the Lord," Mendelssohn; Fac ut Portem, Rossini; Prelude and Fugue in C minor, Bach; Romance in A flat, Mozart; Solo, "Eternal Rest," Piccolomini; Grand Offertoire in C. minor, Wely.

That excellent New York paper *The Churchman* has the following:—

The opening of a new organ in Christ Church, Poughkeepsie, excites lively comment in the local press. The instrument displaced was exceptionally effective and satisfactory, both in contras.s 2 afforded by its composition and admirable voicing. It was just in its prime, and by sufficient additions by the builder, Jardine, would, apparently, have better suited the needs of the congregation than its somewhat more pretentious successor. It has three manuals. The great organ contains ten stops, with a double open diapason, 16 ft.; a swell organ, eleven stops, with a bourdon, 16 ft., for its foundation; a choir organ of six stops; and a pedal organ of three stops. The remaining seventeen registers are for mechanical arrangements. The organ therefore consists of thirty speaking stops. There are four 16 ft. stops. The maker's name is not mentioned. The opening was under the direction of Prof. Berge, who was assisted by several vocal soloists of some distinction in New York. The excellent chorus choir of St. Paul's, however, seemed to have contributed the Churchly element to the programme which presented the rather generous array of sixteen numbers. Organs have ways of behaving badly on "first nights," and it is to be hoped that it will in good time satisfy the generous parish. There are many indications of prosperity in our correspondence from Tottenville, Staten Island. St. Stephen's parish, recently incorporated, is under the rectorship of the Rev. C. W. de Lyon Nichols. A Sunday afternoon choral services, much in the spirit of similar services at St. Chrysostom, St. James and others, as usual practically vindicates the value of such efforts. This service proves a great devotional attraction to the entire region, many attending from neighbouring towns, in New Jersey as well as on the island. An interesting feature is that so far as practicable, each afternoon is devoted to a single great composer, with a brief address upon the life, genius, and spirit of his works. Owing to the summer residence of several accomplished artists from the city, the solos from Gounod, Handel, Mendelssohn, and others are delivered with the utmost impressiveness. There is fortunately an excellent organist in the person of Miss Golder of Rossville, of an old Church family, who have made valuable gifts, as a handsome altar-cross with vases.

Two recent organ recitals given at Peel, Isle of Man, by Miss McKnight, F.C.O., have given much satisfaction, and the lady's playing is highly spoken of by the local press. Miss McKnight is organist at Alfreton, Derbyshire. Organ Recitals it may be added, are not novelties at the Peel Church; Miss O. L. Wood, A.C.O., who has done much good work in the island in the cause of music, has, during her service as Organist there, created a love of organ music by her own excellent recitals.

Professor Ratzenberger, voluntary organist at the German Church at Vevey, and well known as the conductor of concerts given on behalf of charitable undertakings, has composed a Funeral March in memory of the late Emperors William and Frederick of Germany, the proceeds from the sale of which are to be given to the "Deutscher Hilfsverein" of Switzerland. A copy of the March having been presented to Pope Leo XIII., Professor Ratzenberger received the following letter from Cardinal Kampello:—

I have pleasure in informing you that your letter and composition have been presented to, and accepted by, His Holiness, who was much gratified by your kind congratulations on the occasion of his Jubilee, and, in token of his heartfelt thanks, gives you the Apostolic blessing.

NOTES.

In speaking of the "High Church Movement," Bishop Barry, of Sydney, observes:—"Next, in relation to Christian worship. The excessive predominance of preaching gave way to a stronger assertion of the sacredness of worship which, as usual, manifested itself visibly in all the arrangements of our churches. The High Church School, caring more than its predecessor both for antiquity and for culture, sought to invest the worship of the Church with greater solemnity and beauty. The new or restored churches, which soon covered the land, the revival of Gothic Church architecture, the cultivation of more artistic Church music, the greater attention to ceremony and ritual, the more intelligent study of the origin, history, principles of our Liturgy—all these were simply the signs and results of this leading principle. In the days of which I now speak it had not dreamt of many of its later ritual developments. I can remember, too, that then it was more careful for dignity and reverence than for fervour and popularity. Stern Gregorianism or other simplicity in chants; in hymns (as the old edition of *Hymns Ancient and Modern* clearly shows) a more antique severity and graver plainness; in sermons a shrinking from extemporary utterance and fervour of delivery—all these belonged to its earlier stages, which have now passed away. But here also the movement has told, and told on the whole for good, on every section—I had almost said every passage—I had almost said every parish—of the Church of England." To this may be added, the increasing love and knowledge of music must also be credited with accelerating to a large extent the growth of Church music in our midst. This is clearly proved by the fact that not only have we more and better service music, but that musical sermon, the oratorio, has of late been restored to its original home, the Church, and the organ recital has become a largely recognised institution; and again, the orchestra has been, with the oratorio and sacred cantata, again brought into the service of religion, to an extent which a few years ago could not have been anticipated.

A blind organist of Vienna, Herr Tabor, who is a *protégé* of the Princess Frederica of Hanover, is expected in London, to give a series of concerts.

Mr. W. H. Gator, Mus. Doc., Organist of St. Stephen's, Dublin, was the successful competitor at the Welsh National Eisteddfod for a prize given for the best original hymn tune. The prize was awarded for a tune to Bishop Heber's hymn, "From Greenland's icy mountains." There were ninety-seven competitors; the judges were E. Prout, B.A., and A. J. Caldicott, Mus. Bac.

The Rev. Francon Davies, B.A., formerly a curate in Bangor diocese, was the preacher at the Welsh service at Bangor Cathedral on a recent Sunday. The anthem was, "It is high time" (*Elijah*), the solo being rendered by the reverend gentleman, who is a well-known musical amateur, and is, says the *Liverpool Mercury*, understood to be studying for the oratorio platform. He based his sermon upon the character of Elijah.

The Rev. A. Wellesley Batson, Mus. Bac. Oxon., precentor of St. Anne's, Soho, has been appointed to the living of Great Ringstead, King's Lynn, Norfolk, void by the resignation of the Rev. W. L. Hussey. The living, which is in the gift of Mr. H. Le Strange, Hunstanton Hall, is a valuable one.

The neglect of church music in the scheme of the Church Congress at Manchester, excites comment, as it may be said to do annually. It is disappointing indeed, to note the little attention devoted at these meetings to the improvement and advancement of the services of the church and ecclesiastical art.

Probably during no preceding summer has the organ recital, beeg recognised so extensively as an institution, as has been the case this season. The popularity of the organ recital has naturally been specially noticeable at our sea-side and other pleasure places. There are signs, too, of an increase in the number of organ performances during the coming winter season.

COLLEGE OF ORGANISTS' CALENDAR.

The Library will be re-opened on Tuesday, Sept. 25, from 7 to 9.

E. H. TURPIN, Hon. Secretary.

85, Great Russell Street, Bloomsbury.

Concerts.

PROMENADE CONCERTS.

The honours of the evening were carried off on Wednesday by the vocalists—an unusual feature at these concerts. The classical element was indeed conspicuous by its almost total absence, the *Melusine* overture and two movements of the Violin Concerto of Mendelssohn being, strictly speaking, the only pieces deserving of the title. The first of these was rather tamely played, but in the Concerto Mr. Bernard Carrodus gave promise of much future excellence. This is not to say that promise only was apparent, for his technique is of a high order; but that individuality which only comes with ripened

powers, was almost entirely lacking. We regret that we are unable to speak more favourably of Mr. H. M. Higgs' Suite, than to praise a certain dexterity of orchestral handling. The Italian suite of Raff is by no means one of the happiest examples of the work of that too prolific master, and has certainly no claim to the place of honour in a classical programme. Madame Valleria sang with all her accustomed charm and fervour Mendelssohn's *Winterlied*, and fairly electrified her audience by her passionate delivery of Schumann's "*Widmung*." In Gounod's delicious serenade (the violin obbligato played by Mr. Carrodus), Madame Belle Cole gave great satisfaction by her artistic phrasing. Mr. Edward Lloyd made his first appearance at these concerts this season, and met with the reception justly due to a great artist.

TUITION BY CORRESPONDENCE.

Offices—4, MONTGOMERY ST., CARLOW.

ESTABLISHED 1885.

Candidates rapidly prepared for University, Intermediate, Civil Service and other Examinations.

"NOTES AND QUERIES" DEPARTMENT.

STUDENTS and Others wishing to have questions answered on French, German, Latin, Greek, Irish, Spanish or Italian, should send same with a Fee of 1s. each question, or 5s. for six questions.

MATHEMATICAL and SCIENCE QUESTIONS solved for a fee of 6d. each, or 2s. 3d. for six questions.

The Solutions are supplied by a Staff of First Class Graduates, Specialists, etc.

All inquiries and instructions should contain STAMPED ADDRESSED ENVELOPE.

Apply to Secretary, Examination Syndicate,

THE ACADEMY, 4, MONTGOMERY STREET, CARLOW.

ROBINSON & CLEAVER'S

ROYAL IRISH CAMBRIC POCKET-HANDKERCHIEFS



Samples and Price Lists Post Free.

Per dozen:—Children's, 1s. 2d.; Ladies', 2s. 4d.; Gents', 3s. 6d.

Hemstitched—Ladies', 2s. 11d.; Gents', 4s. 11d.

BY APPOINTMENTS TO THE QUEEN AND THE CROWN PRINCESS OF GERMANY.

ROBINSON & CLEAVER, BELFAST.

PIANOS. PIANOS

Harmoniums, and American Organs,
ON THE THREE YEARS' SYSTEM.

Pianos from 10s. 6d. per month.

Harmoniums " 5s. 0d. "

American Organs " 7s. 0d. "

Any Instrument sent home on receipt of first Instalment.

OUR UPRIGHT IRON GRAND, Trichord, Double Check Repeater Action, Celeste Pedal, 15s. per month.

This is a thoroughly sound and elegant Instrument, warranted in every respect.

OTHER CLASSES EQUALLY CHEAP.

Write for Catalogue to

SHENSTONE, SHENSTONE & CO.,

Steam Works: GRANGE ROAD, LEYTON, E.

A BLESSING IN EVERY FAMILY.

HOLLOWAY'S PILLS & OINTMENT

These Remedies have stood the test of FIFTY YEARS' EXPERIENCE, and are pronounced the best medicines for family use. Tens of thousands of written testimonials bear witness to their marvellous curative properties. They are acknowledged by the whole civilised world to be of the greatest efficacy in every form of disease. Sold by all Chemists and Patent Medicine Vendors.

Manufactured only at THOMAS HOLLOWAY'S ESTABLISHMENT,
73, NEW OXFORD STREET, LONDON.

N.B.—Advice gratis at the above address, daily, between the hours of 11 and 3, or by letter.

ADVANCES

ARRANGED on LIFE POLICIES, REVERSIONS, ANNUITIES, SETTLED INCOMES, and every kind of negotiable SECURITY.

BILLS DISCOUNTED.

W. AUSTIN & CO., BANK CHAMBERS, 44, HAMMERSMITH ROAD, KENSINGTON, W.

THE TRINIDAD Cocoa and Chocolate Company,

Offices and Show Rooms: 35, Walbrook, London, E.C.

Works: Queen's Road, Battersea London, S.W.

Manufacturers of all kinds of COCOA and CHOCOLATE for the Wholesale and Retail Trades.

PRICE LISTS ON APPLICATION.

NEW CHURCH, PEEL.—A festival service and organ recital took place on September 12. The organ recital was given by Miss McKnight, F.R.O., Organist of the Parish Church, Alfreton, Derbyshire. Programme: Offertoire, Dawre; Anthem, "O Give Thanks" Goss; Flute Concerto, Rink; Quartette, "God is a Spirit" (*Woman of Samaria*), W. S. Bennett; Prelude and Fugue, G. minor, Bach; Solo, "O rest in the Lord" (*Elijah*), Mendelssohn; Andante, Allegretto, Allegro, "4th Sonata," Mendelssohn; Anthem, "Come unto Him," Gounod; Fautasia (Storm), Lemmens; Solo, "He was despised" (*Messiah*) Handel; Toccata, Hatton; Duet, "Now we are Ambassadors" (*St. Paul*), Mendelssohn; Chorus, "How lovely are the Messengers"; Bell Rondo, Morandi; Anthem "They that do down to the Sea in Ships" Attwood; Concerto in F, Handel.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—An Organ Recital was given on September 11, by Mr. Geo. Shinn, Mus. Bac. Cantab. (Organist and Choirmaster, Christ Church, Gipsy Hill.) Vocalist, Miss Leah Marchant. Programme: Fantasia, Rink; Andante in E minor, Batiste; Solo, "O rest in the Lord," Mendelssohn; Fac ut Portem, Rossini; Prelude and Fugue in C minor, Bach; Romance in A flat, Mozart; Solo, "Eternal Rest," Piccolomini; Grand Offertoire in C. minor, Wely.

That excellent New York paper *The Churchman* has the following:—

The opening of a new organ in Christ Church, Poughkeepsie, excites lively comment in the local press. The instrument displaced was exceptionally effective and satisfactory, both in contras.s afforded by its composition and admirable voicing. It was just in its prime, and by sufficient additions by the builder, Jardine, would, apparently, have better suited the needs of the congregation than its somewhat more pretentious successor. It has three manuals. The great organ contains ten stops, with a double open diapason, 16 ft.; a swell organ, eleven stops, with a bourdon, 16 ft., for its foundation; a choir organ of six stops; and a pedal organ of three stops. The remaining seventeen registers are for mechanical arrangements. The organ therefore consists of thirty speaking stops. There are four 16 ft. stops. The maker's name is not mentioned. The opening was under the direction of Prof. Berge, who was assisted by several vocal soloists of some distinction in New York. The excellent chorus choir of St. Paul's, however, seemed to have contributed the Churchly element to the programme which presented the rather generous array of sixteen numbers. Organs have ways of behaving badly on "first nights," and it is to be hoped that it will in good time satisfy the generous parish. There are many indications of prosperity in our correspondence from Tottenville, Staten Island. St. Stephen's parish, recently incorporated, is under the rectorship of the Rev. C. W. de Lyon Nichols. A Sunday afternoon choral services, much in the spirit of similar services at St. Chrysostom, St. James and others, as usual practically vindicates the value of such efforts. This service proves a great devotional attraction to the entire region, many attending from neighbouring towns, in New Jersey as well as on the island. An interesting feature is that so far as practicable, each afternoon is devoted to a single great composer, with a brief address upon the life, genius, and spirit of his works. Owing to the summer residence of several accomplished artists from the city, the solos from Gounod, Handel, Mendelssohn, and others are delivered with the utmost impressiveness. There is fortunately an excellent organist in the person of Miss Golder of Rossville, of an old Church family, who have made valuable gifts, as a handsome altar-cross with vases.

Two recent organ recitals given at Peel, Isle of Man, by Miss McKnight, F.C.O., have given much satisfaction, and the lady's playing is highly spoken of by the local press. Miss McKnight is organist at Alfreton, Derbyshire. Organ Recitals it may be added, are not novelties at the Peel Church; Miss O. L. Wood, A.C.O., who has done much good work in the island in the cause of music, has, during her service as Organist there, created a love of organ music by her own excellent recitals.

Professor Ratzenberger, voluntary organist at the German Church at Vevey, and well known as the conductor of concerts given on behalf of charitable undertakings, has composed a Funeral March in memory of the late Emperors William and Frederick of Germany, the proceeds from the sale of which are to be given to the "Deutscher Hilfsverein" of Switzerland. A copy of the March having been presented to Pope Leo XIII., Professor Ratzenberger received the following letter from Cardinal Kampello:—

I have pleasure in informing you that your letter and composition have been presented to, and accepted by, His Holiness, who was much gratified by your kind congratulations on the occasion of his jubilee, and, in token of his heartfelt thanks, gives you the Apostolic blessing.

NOTES.

In speaking of the "High Church Movement," Bishop Barry, of Sydney, observes:—"Next, in relation to Christian worship. The excessive predominance of preaching gave way to a stronger assertion of the sacredness of worship which, as usual, manifested itself visibly in all the arrangements of our churches. The High Church School, caring more than its predecessor both for antiquity and for culture, sought to invest the worship of the Church with greater solemnity and beauty. The new or restored churches, which soon covered the land, the revival of Gothic Church architecture, the cultivation of more artistic Church music, the greater attention to ceremony and ritual, the more intelligent study of the origin, history, principles of our Liturgy—all these were simply the signs and results of this leading principle. In the days of which I now speak it had not dreamt of many of its later ritual developments. I can remember, too, that then it was more careful for dignity and reverence than for fervour and popularity. Stern Gregorianism or other simplicity in chants; in hymns (as the old edition of *Hymns Ancient and Modern* clearly shows) a more antique severity and graver plainness; in sermons a shrinking from extemporary utterance and fervour of delivery—all these belonged to its earlier stages, which have now passed away. But here also the movement has told, and told on the whole for good, on every section—I had almost said every passage—I had almost said every parish—of the Church of England." To this may be added, the increasing love and knowledge of music must also be credited with accelerating to a large extent the growth of Church music in our midst. This is clearly proved by the fact that not only have we more and better service music, but that musical sermon, the oratorio, has of late been restored to its original home, the Church, and the organ recital has become a largely recognised institution; and again, the orchestra has been, with the oratorio and sacred cantata, again brought into the service of religion, to an extent which a few years ago could not have been anticipated.

A blind organist of Vienna, Herr Tabor, who is a *protégé* of the Princess Frederica of Hanover, is expected in London, to give a series of concerts.

Mr. W. H. Gator, Mus. Doc., Organist of St. Stephen's, Dublin, was the successful competitor at the Welsh National Eisteddfod for a prize given for the best original hymn tune. The prize was awarded for a tune to Bishop Heber's hymn, "From Greenland's icy mountains." There were ninety-seven competitors; the judges were E. Prout, B.A., and A. J. Caldicott, Mus. Bac.

The Rev. Francon Davies, B.A., formerly a curate in Bangor diocese, was the preacher at the Welsh service at Bangor Cathedral on a recent Sunday. The anthem was, "It is high time" (*Elijah*), the solo being rendered by the reverend gentleman, who is a well-known musical amateur, and is, says the *Liverpool Mercury*, understood to be studying for the oratorio platform. He based his sermon upon the character of Elijah.

The Rev. A. Wellesley Batson, Mus. Bac. Oxon., precentor of St. Anne's, Soho, has been appointed to the living of Great Ringstead, King's Lynn, Norfolk, void by the resignation of the Rev. W. L. Hussey. The living, which is in the gift of Mr. H. Le Strange, Hunstanton Hall, is a valuable one.

The neglect of church music in the scheme of the Church Congress at Manchester, excites comment, as it may be said to do annually. It is disappointing indeed, to note the little attention devoted at these meetings to the improvement and advancement of the services of the church and ecclesiastical art.

Probably during no preceding summer has the organ recital, been recognised so extensively as an institution, as has been the case this season. The popularity of the organ recital has naturally been specially noticeable at our sea-side and other pleasure places. There are signs, too, of an increase in the number of organ performances during the coming winter season.

COLLEGE OF ORGANISTS' CALENDAR.

The Library will be re-opened on Tuesday, Sept. 25, from 7 to 9.

E. H. TURPIN, Hon. Secretary.

85, Great Russell Street, Bloomsbury.

Concerts.

PROMENADE CONCERTS.

The honours of the evening were carried off on Wednesday by the vocalists—an unusual feature at these concerts. The classical element was indeed conspicuous by its almost total absence, the *Melusine* overture and two movements of the Violin Concerto of Mendelssohn being, strictly speaking, the only pieces deserving of the title. The first of these was rather tamely played, but in the Concerto Mr. Bernard Carrodus gave promise of much future excellence. This is not to say that promise only was apparent, for his technique is of a high order; but that individuality which only comes with ripened

powers, was almost entirely lacking. We regret that we are unable to speak more favourably of Mr. H. M. Higgs' Suite, than to praise a certain dexterity of orchestral handling. The Italian suite of Raff is by no means one of the happiest examples of the work of that too prolific master, and has certainly no claim to the place of honour in a classical programme. Madame Valleria sang with all her accustomed charm and fervour Mendelssohn's *Winterlied*, and fairly electrified her audience by her passionate delivery of Schumann's "*Widmung*." In Gounod's delicious serenade (the violin obbligato played by Mr. Carrodus), Madame Belle Cole gave great satisfaction by her artistic phrasing. Mr. Edward Lloyd made his first appearance at these concerts this season, and met with the reception justly due to a great artist.

TUITION BY CORRESPONDENCE.

Offices—4, MONTGOMERY ST., CARLOW.

ESTABLISHED 1885.

Candidates rapidly prepared for University, Intermediate, Civil Service and other Examinations.

"NOTES AND QUERIES" DEPARTMENT.

STUDENTS and Others wishing to have questions answered on French, German, Latin, Greek, Irish, Spanish or Italian, should send same with a Fee of 1s. each question, or 5s. for six questions.

MATHEMATICAL and SCIENCE QUESTIONS solved for a fee of 6d. each, or 2s. 3d. for six questions.

The Solutions are supplied by a Staff of First Class Graduates, Specialists, etc.

All inquiries and instructions should contain STAMPED ADDRESSED ENVELOPE.

Apply to Secretary, Examination Syndicate,

THE ACADEMY, 4, MONTGOMERY STREET, CARLOW.

PIANOS. PIANOS

Harmoniums, and American Organs,

ON THE THREE YEARS' SYSTEM.

Pianos from 10s. 6d. per month.

Harmoniums " 5s. od. "

American Organs " 7s. od. "

Any Instrument sent home on receipt of first Instalment.

OUR UPRIGHT IRON GRAND, Trichord, Double Check Repeater Action, Celeste Pedal, 15s. per month.

This is a thoroughly sound and elegant Instrument, warranted in every respect.

OTHER CLASSES EQUALLY CHEAP.

Write for Catalogue to

SHENSTONE, SHENSTONE & CO.,

Steam Works: GRANGE ROAD, LEYTON, E.

ROBINSON & CLEAVER'S

ROYAL IRISH CAMBRIC POCKET-HANDKERCHIEFS



Samples and Price Lists Post Free.

Per dozen:—Children's, 1s. 2d.; Ladies', 2s. 4d.; Gents', 3s. 6d.

Hemstitched—Ladies', 2s. 11d.; Gents', 4s. 11d.

BY APPOINTMENTS TO THE QUEEN AND THE CROWN PRINCESS OF GERMANY.

ROBINSON & CLEAVER, BELFAST.

A BLESSING IN EVERY FAMILY.

HOLLOWAY'S PILLS & OINTMENT

These Remedies have stood the test of FIFTY YEARS' EXPERIENCE, and are pronounced the best medicines for family use. Tens of thousands of written testimonials bear witness to their marvellous curative properties. They are acknowledged by the whole civilised world to be of the greatest efficacy in every form of disease. Sold by all Chemists and Patent Medicine Vendors.

Manufactured only at THOMAS HOLLOWAY'S ESTABLISHMENT, 73, NEW OXFORD STREET, LONDON.

N.B.—Advice gratis at the above address, daily, between the hours of 11 and 3, or by letter.

ADVANCES

ARRANGED on LIFE POLICIES, REVERSIONS, ANNUITIES, SETTLED INCOMES, and every kind of negotiable SECURITY.

BILLS DISCOUNTED.

W. AUSTIN & CO., BANK CHAMBERS, 44, HAMMERSMITH ROAD, KENSINGTON, W.

THE TRINIDAD Cocoa and Chocolate Company,

Offices and Show Rooms: 35, Walbrook, London. E.C.

Works: Queen's Road, Battersea London, S.W.

Manufacturers of all kinds of COCOA and CHOCOLATE for the Wholesale and Retail Trades.

PRICE LISTS ON APPLICATION.

ROBINSON & CLEAVERS LINEN COLLARS, CUFFS, AND SHIRTS.

Samples and Price Lists Post Free.



COLLARS—LADIES' 3-fold, from 3s. 6d. per doz. GENTS' 4-fold, 4s. 11d. to 5s. 11d. per doz.

CUFFS—For Ladies or Gentlemen, 5s. 11d. to 10s. 6d. per doz.

SHIRTS—Best quality Long Cloth, with 4-fold Linen Fronts, 35s. 6d. per half-doz. (To measure, 2s. extra.)

N.B.—OLD SHIRTS made as good as new with best materials in Neckbands, Cuffs, and Fronts, for 14/- the half-doz.

ROBINSON & CLEAVER, BELFAST.

DR. STOLBERG'S VOICE LOZENCE.

For sore throat, hoarseness, and relaxed throat, also for improving the voice.

FOR SINGING AND SPEAKING

Without fatiguing the voice. Celebrated in every town in Europe, India, America and the Colonies. Testimonials from Patti, Trebelli, Patey, Santley, and the most eminent medical men.

Sold in boxes, 1s. 1½d. and 2s. 9d.; also in bottles for abroad.

MUSIC STRINGS—WHOLESALE & RETAIL.

J. P. GUIVIER & CO.,

Manufacturers and Importers of all kinds of Strings

FOR

VIOLIN, VIOLA, CELLO, DOUBLE BASS, HARP,
ZITHER, GUITAR, BANJO,

Have always in STOCK the Largest ASSORTMENT of any House in the World.

6, GOLDEN SQUARE, W.

Vins de Champagne

ARTHUR ROEDERER, Reims.

MAISON FONDÉE 1876.

FRANK W. FOSTER,

Artist and Engraver on Wood,

1, MYATT ROAD, NORTH BRIXTON, S.W.

ESTABLISHED THREE QUARTERS OF A CENTURY.

A. S. MALLETT, ALLEN & CO.,

CONTRACTORS TO

HER MAJESTY'S STATIONERY OFFICE,

Type Music Printers,

LITHOGRAPHERS, &c.

PORTRAITS.

(Speciality.)

POSTERS.

WINDOW BILLS.

BOOKS.

CATALOGUES

STATIONERY.

SHOW CARDS

PLANS, &c., &c.

68 & 70, WARDOUR ST., LONDON, W.

TELEGRAPHIC ADDRESS—"ASMAL, LONDON."

CASSON'S PATENT

Organ=Building System.

SEPARATE Pedal Organs for each Manual. Expressive and controllable Pedal Basses. Perfect control of all Couplers. Reduction of number of Claviers without loss of efficiency, &c., &c. See testimonials from

Mr. W. T. Best.

Rev. Sir F. A. GORE OUSELEY, Bart.

Dr. SPARK.

Dr. J. C. BRIDGE, M.A.

Dr. E. W. TAYLOR, F.C.O.

The Late Mr. J. STIMPSON.

Mr. R. BARTHOLOMEW.

Mr. J. HEYWOOD, Birmingham.

Mr. G. A. AUDSLEY, F.R.I.B.A.

Mr. A. J. HIPKINS, F.S.A.

&c., &c.

Apply to the Secretary—

CASSON'S PATENT ORGAN COMPANY, LIMITED,
DENBIGH.

ORGANISTS AND ORGAN STUDENTS.

You are kindly requested to write for Ainsworth's "New Patent Organ Pedal Combination List." Ainsworth's "New Patent" is perfectly unique and may be combined easily with any Piano. It is the only one which may be safely combined with any Piano without deteriorating the instrument. Having put down at my works two engines and machinery of the most desirable kind, I am now supplying my goods at a price which enables every organist and organ student to have always ready for use in his Studio an

ORGAN PEDAL PIANO.

AFFORDING PERFECTLY UNIQUE PEDAL PRACTICE.

34, Sheen Park, Richmond.

DEAR SIR,—I have deferred writing to comment upon your Pedals and Action now attached to my pianoforte until I could satisfy myself of their utility and efficiency. I can now conscientiously say that they more than fulfil all my anticipations. Although I am no carpenter, aided by your lucid diagram I had but little difficulty in attaching them myself, and it is impossible to over-estimate the comfort they give to me, or to conceive the saving of time one experiences in one's own room.—Believe me, yours truly,

To Mr. Ainsworth.

BURNHAM-HORNER, F.R. Hist. S.

DEAR SIR,—It gives me great pleasure to bear testimony to the perfection of your invention. I am more than satisfied with your Patent Action and Organ Pedals, and consider them worth double the money. Organists and Organ student who desire to improve in the Art of Pedalling, which is so essential to a good organist, will do well to procure a set. I have seen no Action half so effective, and one can sit at the piano and play, "Fixed in his everlasting seat," or any other organ music or organ arrangement, with the greatest pleasure. The touch of pedals could not be better, and the action is, as you say, "Absolutely free from annoyances." They cannot be too highly recommended, as by their use, rapid progress is certain.—Believe me, sincerely yours,

I. B. THORNTON,

Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

MY DEAR SIR,—I have much pleasure in informing you that your Pedals have given the fullest satisfaction. I have them combined with my practice piano. Many of my musical friends who have seen them, as well as my organ pupils, are quite delighted with them; and I must acknowledge that I have never met with any Pedals so noiseless and pleasant to play upon as yours. The Action I consider durable, and of very good workmanship. Every organist who desires to perfect his playing will welcome your invention. I can recommend your goods in every respect.—Yours truly,

To John Ainsworth, Esq.

Organist, The Cathedral, Cologne, Germany.

TOOLS.—In order to facilitate the attachment, a complete set of tools are sent (four in number), each one marked for its particular use. By the use of these tools, and following carefully the directions, ANY ONE can make a really good attachment.

On receipt of Trade or Professional Card, you will receive List, with Liberal Terms.

AINSWORTH PATENT ORGAN COMBINATION WORKS,
BRINSALL, CHORLEY.

ASCHERBERG PIANOS.

“I only perform an act of justice when I ascribe my successes to a great extent to the excellent Instruments from your factory, on which I was favoured to play before the public. Remain convinced that I shall at all times and everywhere give preference to your Pianos over all others, and accept the assurance of my unbounded esteem.

Respectfully,

VLADIMIR VON PACHMANN.”

Ascherberg Piano Depot,

211, REGENT STREET, W.

A LUXURY

A LUXURY	NO LONGER UNKNOWN IN ENGLAND.	A LUXURY
A LUXURY	BARBER & COMPANY'S	A LUXURY
A LUXURY	FRENCH COFFEE,	A LUXURY
A LUXURY	As Used in Paris,	A LUXURY
	In its Highest Perfection,	
	TENPENCE PER POUND.	
	(See that you have none other.)	
	2lb. (Sample) in tins sent free per	
	Parcels Post for 2s. 4d.,	
	Or 5lb. for 5s. 6d.	
	Postal Orders from 1s. 6d. to 10s. 6d.	
	May now be had from all Post Offices.	

This is the choicest and most carefully selected Coffee, "Roasted on the French Principle," and mixed with the Finest Bruges Chicory.

2-lb. Sample Tins sent per Parcels Post to any Post Town in the United Kingdom for 2s. 4d.;
5lb. in Tins for 5s. 6d.

ONFA CONGO

ONFA	NEVER Sold in England before at the price.	ONFA
ONFA	The Pick of the Season's Growth.	ONFA
ONFA	BARBER & CO.'S	ONFA
ONFA	RICH SIRUPY	ONFA
	ONFA CONGO.	

ONE SHILLING AND SIXPENCE PER POUND.

A TEA abounding in Strength and High Quality. Never Sold before in England at the Price

COMPARE

It with that Sold by others at Two Shillings.

6½ lb. sent by Parcels Post for 10s. 9d. to any Post Town in the United Kingdom and Channel Islands.
4½ lbs. for 7s. 6d.; 2½ lb. Samples for 4s. 3d.

BARBER AND COMPANY,

274, REGENT CIRCUS, OXFORD STREET, W.
61, BISHOPSGATE STREET, CITY.
11, BORO' HIGH STREET, S.E.

102, WESTBOURNE GROVE, W.
42, GREAT TITCHFIELD STREET, W.
KING'S CROSS, N.

ALSO

BRIGHTON, HASTINGS, MANCHESTER, BRISTOL, LIVERPOOL, PRESTON, AND BIRMINGHAM.

Postal Orders, from 2s. 6d. to 10s. 6d., may now be had for One Penny from all Post Offices.
Cheques to be crossed "London and Westminster."